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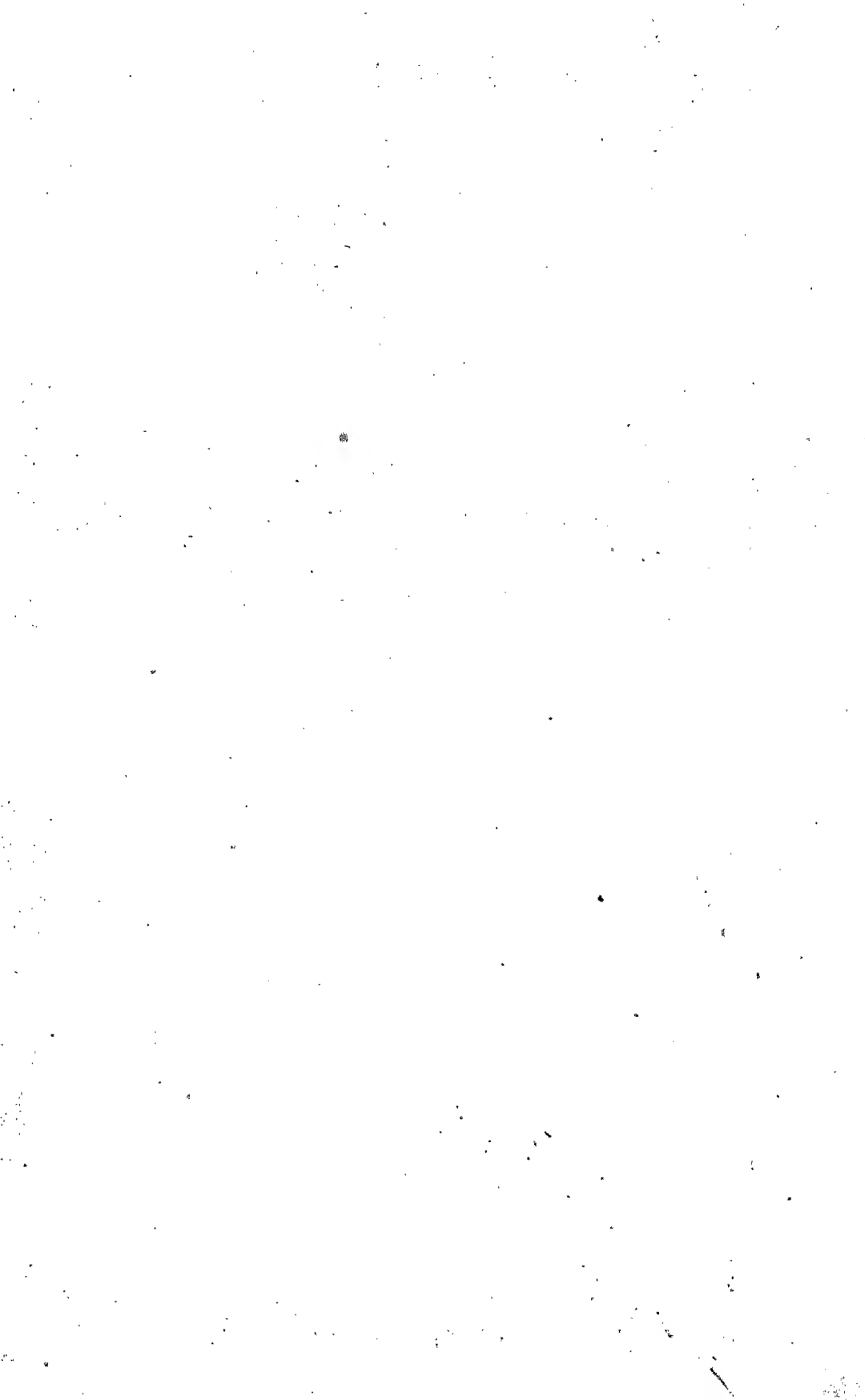
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THE BRITISH MUSEUM QUARTERLY

VOLUME XI: 1936-7









I. THE CLARE RËLIQUARY

## I. THE CLARE RELIQUARY.

**A**CQUIRED as Treasure Trove and now transferred by His Majesty the King to the British Museum, the Clare reliquary (Pl. I, Frontispiece) has remained intact and has been much appreciated in recent times. This pectoral cross of gold was found in 1866 during the construction of the railway station on the site of Clare Castle, Suffolk. The Royal Archaeological Institute had it on exhibition in 1867 (*Arch. Journ.*, xxv, 60); and it appeared later at the Victoria and Albert Museum (Exhibition of English Art, 1930, *Cat.* no. 833) and at the exhibition of British Art, Burlington House, 1934 (*Cat.* no. 1496). The cross measures nearly  $1\frac{1}{2}$  in. in length, and is suspended from a chain with cabled links. On the front is a cruciform panel of the Crucifixion, reserved on a ground showing traces of red enamel, with the inscription INRI in black-letter on a scroll above. Outside the panel on each arm of the cross is a letter of the same inscription among delicately pounced scroll-patterns. In each angle is a pearl transfixed by a gold wire. The back is entirely covered with foliate scrolls in the same technique, and a central cavity contains a piece of wood and a granite fragment, perhaps relics of the True Cross and the Rock of Calvary.

The cross is of English origin, and may be assigned to the early years of the fifteenth century. It has clear affinities with the large class of finger-rings usually described as iconographic, with sacred figures similarly engraved on the bezel; and among other objects may be compared a gold pendant in the Norwich Castle Museum, exhibited in 1930 at the Victoria and Albert Museum (*Cat.*, as above, no. 832).

A. B. TONNOCHY.

## 2. THE RILLATON GOLD CUP.

**O**F the famous find on Rillaton Moor only the gold cup (Pl. II *a*) and about half the dagger (Pl. II *b*) survive as movable furniture: these have been deposited on permanent loan by His Majesty the King, and are thus rendered accessible to archaeologists, who have long regarded them as lost. The site of the barrow is between the Hurlers and the Cheesewring, west of Linkinhorne, which is about 5 miles NW. of Callington in East Cornwall. According

to a letter from Mr W. T. P. Shortt, of Exeter, quoted in Daniel Wilson's *Archaeology and Prehistoric Annals of Scotland*, 1851, pp. 272-3, it was opened in 1837 by miners who regarded it as an appropriate site for an engine-house. 'Within the cairn was a large cromlech, and underneath this lay a flat stone measuring 9 feet long by about 4 feet broad, which covered the sepulchral deposit. In this chamber a thin slab, placed in a shelving direction against one of the sides, protected its valuable contents from injury. The remains of a skeleton lay extended on the floor of the cist, and about the position of the breast stood an earthen vessel within which was placed the gold cup. This vessel fell to pieces, but its fragments had the normal incised decoration of early British pottery.' The spear-head said to have been found is really part of the blade of a Bronze Age dagger, pounced in the space between the ribs following the outline; and it resembles several illustrated by Thurnam in *Archaeologia*, xliii, e.g. fig. 157 on p. 453.

The *Cornish Times* of 4 October 1935 contains an eye-witness's account of the excavation, with some interesting details. Near the eastern face of the barrow a flat granite boulder, 9 feet by 6 feet, supported at its northern end a small, triangular, flat stone. The larger stone rested on eight uprights, 3 feet to 4 feet high, and proved to be the cover of a cist, 3 feet high. The floor-stone measured 7 feet by 3 feet, and against the centre upright on the west a small slab had been placed diagonally. With the skeleton on the floor were some small pieces of bronze, a small bronze spear or arrow-head, a short bronze sword (dagger), a burial urn of coarse brick-like pottery, a gold goblet, bits of ivory and greenish glass or pottery, which may well have been beads of faience. Such beads could hardly be earlier than 1400 B.C. in Britain, and the dagger would agree in date. The gold cup is clearly copied from a handled beaker of late type, with horizontal corrugations all over the surface and a broad handle with groups of four ribs following the outline, as on the dagger. The metal has now been pressed into its original shape, but a few cracks remain, and the handle has been refixed with some added rivets. A fairly close parallel in amber was found in a well-furnished tomb at Hove, Sussex (*Arch. Journ.*, xiii, 183; xv, 91

with illustration); and another of shale accompanied cremated remains in a barrow on Broad Down near Honiton (Evans, *Stone Implements*, 2nd edn., 446, fig. 365). R. A. SMITH.

### 3. THE NEEDWOOD FOREST TORC.

THE fine gold torc (Pl. II c) deposited on permanent loan by H.M. the King has been in the Royal possession as Treasure Trove since its discovery in 1848 on the property of the Duchy of Lancaster in Needwood Forest, south-east Staffordshire. It was published shortly afterwards, with an engraving, by Sir Henry Ellis (*Archaeologia*, xxxiii, 175), and noticed again by Mr E. T. Leeds (*Antiq. Journ.*, xiii, 467; Pl. LXXXI, 2), who confirms its ascription to the British Iron Age by comparison with two similar though smaller torcs found at Ulceby in Lindsey, Lincs., associated with two bronze bridle-bits of this period. The Museum possesses two miniature specimens of the type (probably bracelets) with multiple strands and loop terminals, from Cross, near Axbridge, Somerset (Greenwell Collection), and from Clench Common near Marlborough (on loan from the Wiltshire Archaeological Society).

The weight of the torc is 5,590 grains (11 oz. 12 dwt. 22 grains, or 363 grammes). The twisted strands were wound round each other in pairs, and the ends inserted into moulds, in which they were fused, together with additional molten gold, into loop terminals; the two wreaths were then twined round each other, and the terminals brought side by side to be finally fused, by recasting together in that position, into a single pair. The ornament consists of circular punch-marks in rows flanked by grooves, and of opposed pairs of sinuous zigzag lines chased in low relief. The marginal rows of small knobs have evidently been modelled in the mould, and finished by tooling.

The ornament gives some further help with the dating: the simple punched dot-and-line pattern belongs to the middle phase of the British Iron Age, looking back to the Hallstatt immigrants of the fifth century B.C., but surviving to make contact with the Continental La Tène style, represented for example by the bridle-bits of the Ulceby find. A Continental element is more clearly seen in the

to a letter from Mr W. T. P. Shortt, of Exeter, quoted in Daniel Wilson's *Archaeology and Prehistoric Annals of Scotland*, 1851, pp. 272-3, it was opened in 1837 by miners who regarded it as an appropriate site for an engine-house. 'Within the cairn was a large cromlech, and underneath this lay a flat stone measuring 9 feet long by about 4 feet broad, which covered the sepulchral deposit. In this chamber a thin slab, placed in a shelving direction against one of the sides, protected its valuable contents from injury. The remains of a skeleton lay extended on the floor of the cist, and about the position of the breast stood an earthen vessel within which was placed the gold cup. This vessel fell to pieces, but its fragments had the normal incised decoration of early British pottery.' The spear-head said to have been found is really part of the blade of a Bronze Age dagger, pounced in the space between the ribs following the outline; and it resembles several illustrated by Thurnam in *Archaeologia*, xliii, e.g. fig. 157 on p. 453.

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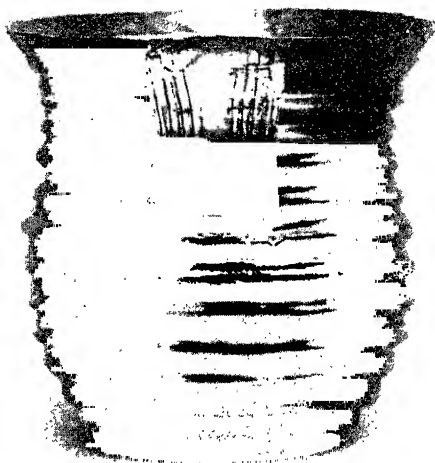
chased zigzag: this sinuous motive has been shown by Dr C. F. A. Schaeffer to originate in the conventional serpent common on the cast torcs of the Hallstatt period in Alsace (certainly talismanic), and to reappear in Northern France in La Tène times (*Les Tertres funéraires préhistoriques dans la forêt de Haguenau*, ii, 222 ff.). The schematic form it assumed there occurs in Britain on the well-known Witham shield (*Early Iron Age Guide*, 104-5, figs. 114-15), a product of the same school as the Ulceby bits, usually placed in the second century B.C. On stylistic grounds, therefore, the Needwood torc might be assigned to 150-100 B.C.

Twisted torcs with loop-terminals are unknown in the Hallstatt and La Tène cultures of the Continent, and owe more to Bronze Age traditions in the Atlantic coast-lands. Simple loops appear on the twisted-wire torcs of the Iberian Iron Age (e.g. in the Cordova silver treasure: *Quarterly*, VII, 84, Pl. XXXIV), the local equivalents of our British type; their replacement of the earlier disk-terminals was doubtless due to the influence of non-metallic parallel forms, in which they would be a natural invention. The studded loops of the Needwood torc suggest, even more strongly than its twisted stem, an origin in leatherwork; and if loop-ended necklets of twisted thongs, doubtless coloured, were worn by the Ancient Britons, we have here a rendering of such a type in precious metal to adorn a personage of noble rank.

C. F. C. HAWKES.

#### 4. ST CUTHBERT'S STOLE.

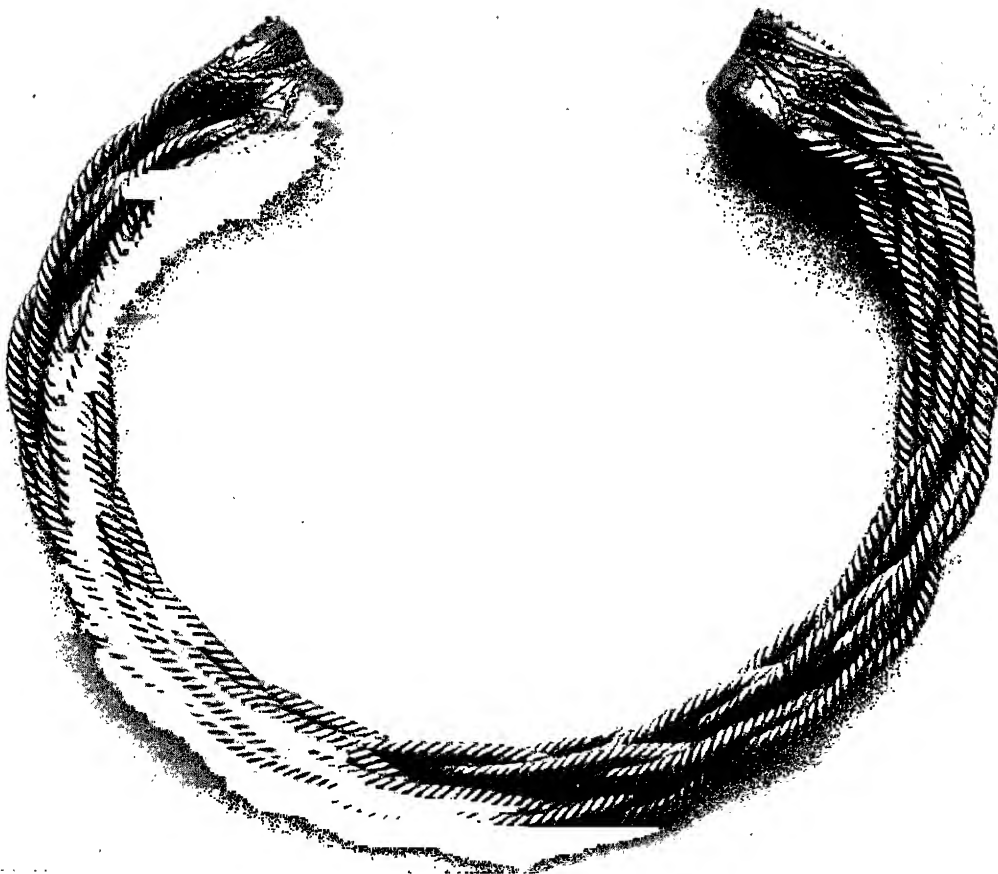
**B**y the courtesy of the Dean and Chapter of Durham the stole found in the tomb of St Cuthbert in 1827 was exhibited for a month after being chemically treated in the Laboratory, and remounted by Mrs Antrobus. Both it and the maniple bear inscriptions (Pl. III *a-f*) stating that they were made by order of Queen Aelflaed of Wessex (who died before 916) for Frithestan Bishop of Winchester (who was enthroned in 909). They were probably offered in honour of the saint, who died in 687, by King Aethelstan in 934 when the tomb was at Chester-le-Street, but the jewelled cross seems to have belonged to the saint. The silk ground has perished and another has been substituted; but the embroidery has



*a*



*b*



*c*

II. *a, b*, THE RILLATON CUP AND DAGGER (2:3)  
*c*, THE NEEDWOOD FOREST TORC (2:3)





III. DETAILS OF ST CUTHBERT'S STOLE

been preserved to a large extent by the stiffness of the gold thread. The borders were produced by tablet-weaving, of red silk and gold thread in a series of seven repeating patterns. The vestments are ornamented with figures of saints and prophets, busts of apostles, and Christian symbols; and four are selected for illustration on Pl. III, *a-c, e*—Joel, Daniel, Amos, and St James. The fluttering acanthus patterns in the field are in the English style, as opposed to the rigid frame-work of Carolingian work seen in illuminated manuscripts; and they appear as outgrowths on borders of the Winchester school of decoration late in the tenth century. The needlework that has now been rescued from destruction can be dated within ten or fifteen years of the death of Alfred the Great, and thus helps to fill the gap between the ninth-century Midland style of the Book of Cerne or the Lechmere stone-carving and the miniatures of Winchester and Canterbury. Hitherto the interval has been represented by small and sporadic antiquities not easily classified and hardly analogous, so that the Dean and Chapter have merited the gratitude of all students of the period, especially amateurs of Anglo-Saxon art. Both stole and maniple have been described by Professor Baldwin Brown and Mrs Archibald Christie in the *Burlington Magazine*, xxiii (1913), pp. 3, 67.

R. A. SMITH.

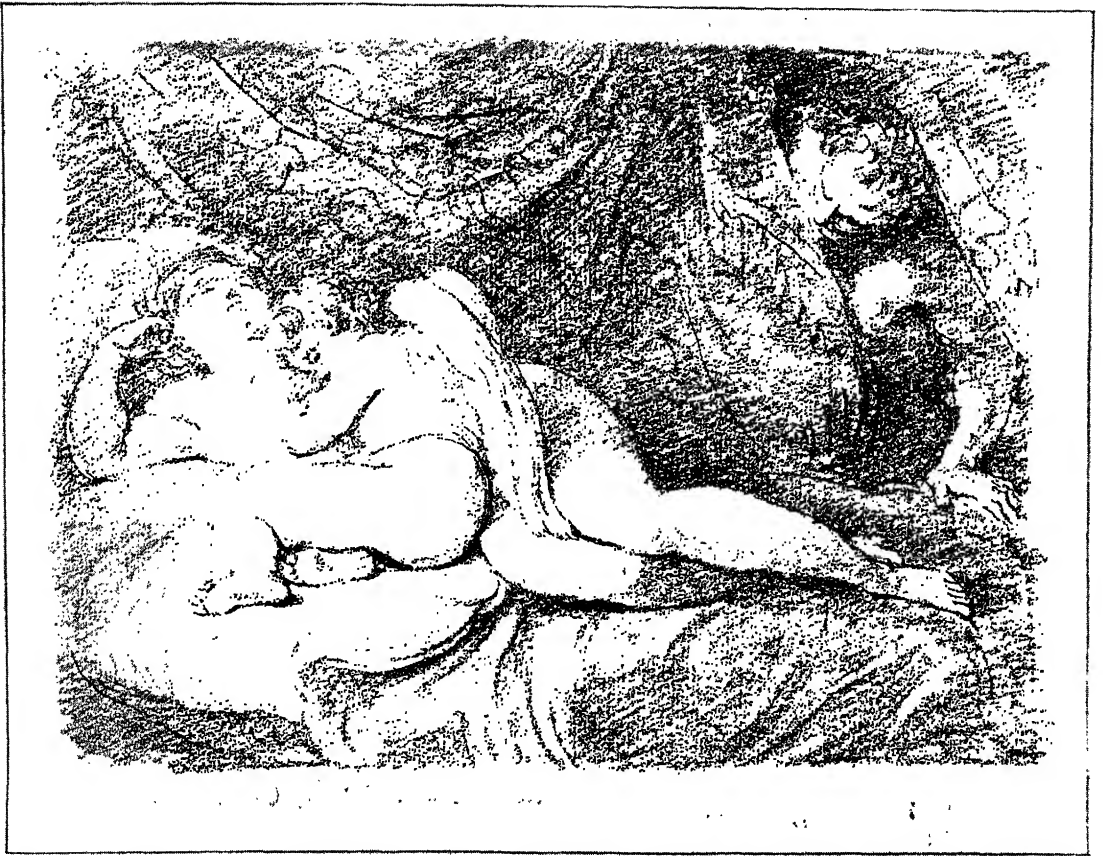
##### 5. DRAWINGS MADE IN ITALY BY FRAGONARD.

THE collection of French drawings in the Department of Prints and Drawings has recently been greatly enriched by a gift from Mrs Spencer Whatley of a most interesting and attractive series of seventy-one drawings by Jean Honoré Fragonard (1732–1806). These drawings were formerly in the collection of Sir Samuel Rush Meyrick (1783–1848), the well-known antiquary, in whose family they have been handed down. So far as is known they have never hitherto been published and have remained inaccessible to students of Fragonard.

From 1756 to 1761 Fragonard was a student at the Académie de France at Rome. In 1759 the Abbé de St Non came to Rome and established a close friendship with Hubert Robert and Fragonard, both of whom he employed to work for him. He took Robert to

Herculaneum in 1760, and invited both to stay with him at the Villa d'Este in Tivoli later in the year. In the spring of 1761, when Fragonard finished his period as a *pensionnaire*, St Non '*toujours porté à rendre service à ce pensionnaire*', as Natoire, then director of the Académie de France, described him, sent Fragonard to Naples. On 15 April Natoire wrote to Marigny, Directeur-général des Bâtiments du Roi, '*M. l'Abbé de Saint-Non vient de partir pour s'en retourner en France et mène avec luy le S<sup>r</sup> Flagonard*' (sic). The series of drawings which the Museum has acquired include ten views of places, ranging from Ronciglione to Genoa and St Remy, twelve sheets of studies after antique and Renaissance sculpture, made for the most part in Florence, and forty-nine sheets of copies after pictures made at Florence, Siena, and Genoa. Five of the drawings are dated, the first, inscribed *14 avril 1761*, is a view of Ronciglione (see Pl. V a), three bearing later dates in April were made in Florence, one in May at Pisa, and the latest date is *7.7.1761*, on a drawing made near Genoa. All the drawings are inscribed with the name of the place, those after pictures with the name of the artist copied, and the few dates added in the handwriting of St Non. It is evident that the whole series, all the drawings in which are in black chalk on sheets about 20 × 30 cm., comes from sketch-books filled by Fragonard on his journey back to France from Naples made with St Non in 1761.

From their subjects and their close similarity to other drawings subsequently etched or aquatinted by St Non after Robert and Fragonard for his publications, especially *Fragments choisis dans les peintures et les tableaux . . . de l'Italie . . .*, 1771-4, and *Receuil de Griffonis . . .*, 1790, it would seem that these drawings were intended for publication in the same or a similar series. None, however, was published, and only one aquatinted—that called Amor and Psyche in the Palazzo Marcello Durazzo, Genoa; a picture traditionally but somewhat unaccountably attributed to Caravaggio (see Pl. IV a). The published *Suites* of aquatints in the *Fragments choisis* reproduce copies of pictures at Naples, Rome, Bologna, and Venice; and these places have hitherto been thought to be the only considerable halts on the journey. But the Museum series shows that Ronciglione,

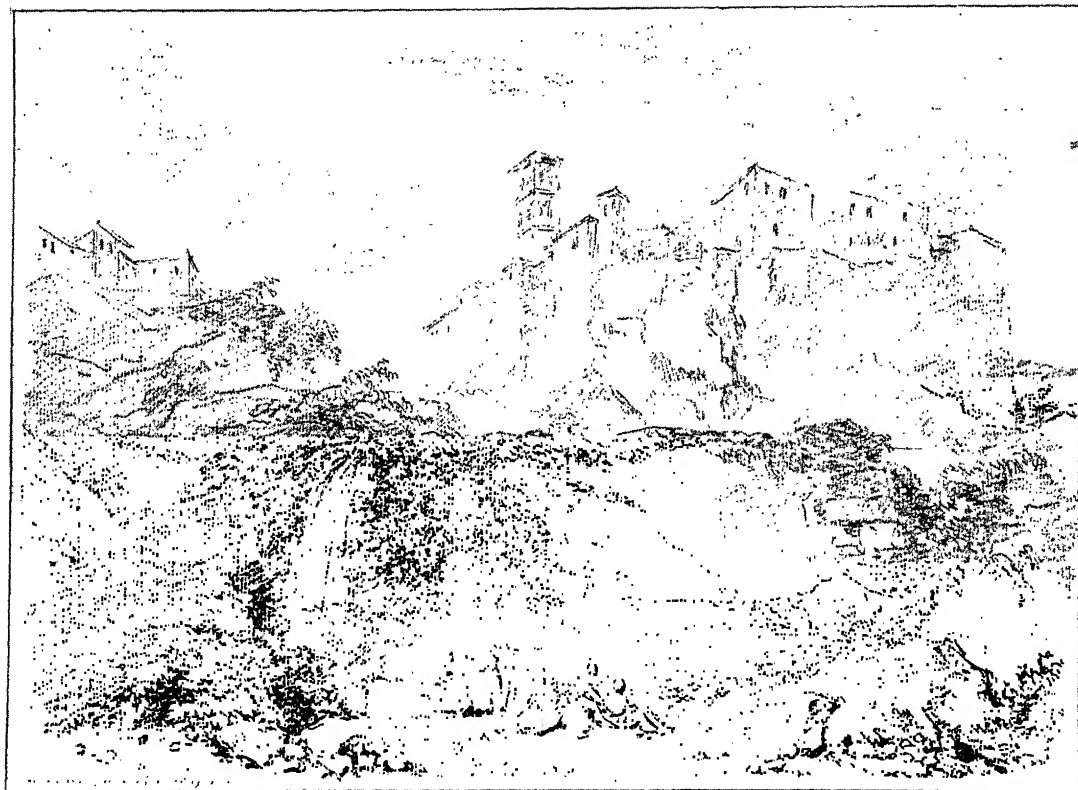


a

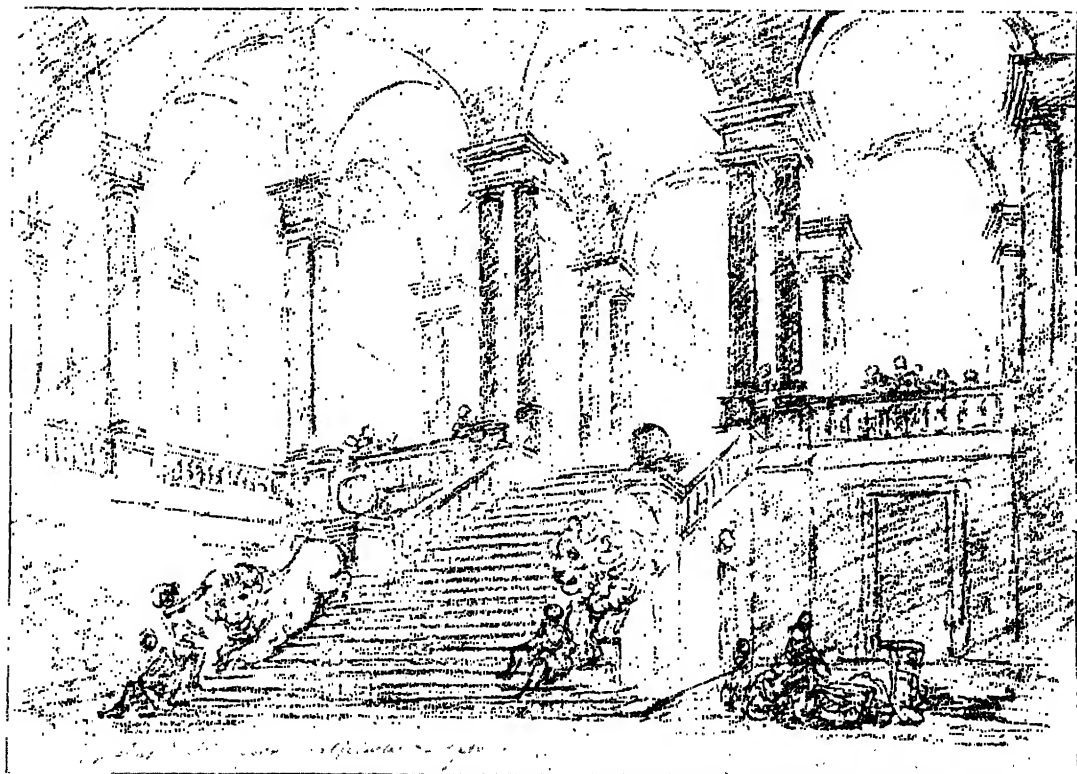


b

IV. DRAWINGS MADE IN ITALY BY FRAGONARD



a



b

V. DRAWINGS MADE IN ITALY BY FRAGONARD

Caprarola, Siena, Florence, Pisa, and Genoa and St Remy were visited, and that at Florence and Genoa at least a long stay was made. We see how much more nearly than has been supposed from the published material the travellers fulfilled their purpose as described by Natoire: '*Cet amateur (St Non) va faire différentes pauses par tout les endroits où il trouvera de belles choses à voir. Ce jeune artiste qui a fait des progrès à Rome, profitera avec plaisir de cet avantage et fera encore des études partout où il s'arrêteront.*'

Beyond the additional documentary evidence for the Fragonard-St Non journey which these drawings supply, they add to our knowledge of the history of the paintings copied and provide additional material for the study of French taste of the period. The wealth of some of the private collections of Genoa is shown, and among the drawings made there are several after pictures still in private possession in that city of which no photographs are available. These copies are complete enough to be informative; not like those in the Italian sketch-books of Van Dyck or Reynolds, mere rapid notes of compositions. The tradition of careful copying had always been fostered at the Académie de France, whose *pensionnaires* were expected to pay for their privileges by providing Italian material for the guidance of less fortunate artists working at home in France. The extensive series of drawings made by Bouchardon after Italian sculpture and paintings, now in the Louvre, is a good example of the activity encouraged. Apart from his education at the Académie, the practical demand of drawings adequate as bases for St Non's aquatint reproductions were sufficient to encourage Fragonard to a fair degree of completeness. His copies were not, however, slavish in detail. Long-faced, sleek-haired goddesses of Pietro da Cortona are represented with the round and cherubic physiognomy characteristic of Fragonard, and he occasionally chooses to represent part only of a picture, or to leave out groups in the original composition, and alter others.

The artists copied by Fragonard are for the most part men praised by Cochin, leader of French taste of the period, in his *Voyage d'Italie*, 1758, or by the anonymous author of *Description des*

*Beautés de Gènes*, 1768. The later renaissance and baroque painters alone interested the French connoisseur of the period, and Fragonard copied, among others, Rubens (see Pl. IV *b*, after *The Horrors of War*, in the Pitti), Castiglione, Pietro da Cortona, Strozzi, Giordano, and Livio Meus. The influence of Rubens and Castiglione on his own later work has often been shown, but it is interesting that some of the most vigorous and successful copies of this series are after the now almost forgotten Livio Meus.

The copies of sculpture are perhaps the least exciting of the drawings, especially those after late Egyptian and antique statues in the Uffizi. Better are the studies of the two statues by Puget, the 'French Michelangelo', in S. Maria di Carignano at Genoa; the same two which Bouchardon had copied some thirty years before. The massive quality of Michelangelo's Medici Chapel sculptures seem rather to have overwhelmed the artist, and he is happier with the movement of a Giovanni da Bologna or the charm of a fountain in the Boboli gardens.

Of all the drawings the most original and delightful are the views of places and buildings, more varied in kind than the famous drawings made at the Villa d'Este a year before. In these he approaches very closely the style of drawings by Robert at the same date (see Pl. V *b*, *The Palazzo Balbi*, now the University, Genoa). The technique of the two is practically indistinguishable, and there is no doubt that Fragonard was profoundly influenced by the then famous Robert in his approach to this genre.

There are many drawings in other collections made by Fragonard on the same journey in 1761, when he must have worked with unremitting industry. A hundred and twenty are (1934) in the Darmstadt Museum, ninety in a private collection in Paris (but these include a number of counterproofs), nine have appeared in recent sales and exhibitions, two are at Lyons, and one at Harvard. According to Portalis's list (*La Vie et l'œuvre de Fragonard*) there were, in 1889, over two hundred similar drawings in French private collections, but it is very probable that some at least of these are identical with those mentioned above. Be that as it may the 1761 journey was evidently a period of most prolific activity for Frago-



nard, activity which is a striking testimony to the encouraging patronage of St Non.

The drawings are vigorous and effective, and show the artist as great a master of black chalk as of red, in which medium he is better known and which he seems to have favoured for a longer period. These black chalk studies are much more detailed than his later drawings in pen and wash or chalk and wash, but are direct and masterly, especially in the rendering of sympathetic subjects, which have softness and rhythm and create an atmosphere of their own. The Museum is fortunate in acquiring so large a representation of the youthful work of the greatest French artist at one of the most fertile periods of French art.

ELIZABETH SENIOR.

## 6. DRAWINGS BY JOHN 'WARWICK' SMITH FROM THE WARWICK COLLECTION.

THE sale of drawings from Warwick Castle, which took place last June, was necessarily only the 'tail-end' of what must have been one of the richest of the older English collections. Even so, a few really important things still made their appearance in it, while amongst the smaller fry there was much of more than passing interest. Among the latter should be mentioned four lots each containing a large number of water-colours by John 'Warwick' Smith (1749-1831), who owed his *soubriquet* to his patronage by George Greville, 2nd Earl of Warwick of a new creation dating from 1759. The Museum was fortunate enough to acquire one of these lots, which consisted of forty-six drawings mounted in a large folio-size album, the leaves of which bear the watermark date of 1794, while inside the front cover appears the anonymous bookplate of a member of the Concannon family (Franks Coll., No. 6600).<sup>1</sup> The drawings may be divided into two main groups, one of twenty-two views in Rome (Pl. VI a), the other of twenty-two views in the neighbourhood of Tenby and Caldy Island. Of the two remaining drawings, one represents a rocky coast with waves beating against it, and may

<sup>1</sup> One must not attach too much importance to the presence of this bookplate in the album, as probably the drawings were mounted in it, at a later date, by a member of the Warwick family, who may have acquired the album from a different source from the drawings. These have now been removed from the album and mounted separately.



also belong to the latter series, though it is considerably larger in size than the Tenby views and coloured with a different palette; the other is a large view of Lausanne.

Of especial interest to the Museum are the Roman views, which appear to have been made during Smith's five-year stay in Italy from 1776 to 1781, while under the patronage of the Earl of Warwick, who had taken him out there. One is conscious of their freshness, due no doubt to their having been drawn direct from nature, unlike much of his work which appears to have been worked up afterwards from sketches 'taken on the spot'. In fact, some of them are so unlike Smith's usual work that one might question their actually being by him, were it not for the fact that most of them are fully signed on the back under the mount, *J. Smith*, together with the title of the subject and a serial number, which can be seen clearly when they are held up to a strong light.<sup>1</sup> Smith's older contemporary, Francis Towne, also went to Rome, arriving in 1780. The two artists met there, no doubt in company with other English artists, like Towne's friend William Pars, and returned homeward together via Switzerland in the autumn of 1781.<sup>2</sup>

Unfortunately not one of the present group of Smith's drawings is dated. It would be fairly safe, however, to assign them to the years 1780-1, when Towne and Smith were working in Rome at the same time; and it is interesting to compare them with the big series of Roman views by the former artist, belonging to those dates, which was bequeathed by him to the Print Room in 1816. One is struck immediately by the similarity not only of the actual subject-matter but also of the approach to it, notably in the portrayal of the hot Italian sun striking on stone-work, and the sharp contrasts of light and shade. Towne's interpretations, however, appear more formal and decorative than Smith's, whose work here, at all events, is in a

<sup>1</sup> This was done at the suggestion of Mr A. P. Oppé, in whose collection there is a view by Smith of the Sybil's Temple at Tivoli, evidently done at the same time as the present drawings and signed in a similar fashion. Mr Oppé hopes at some future date to publish a study of 'Warwick' Smith and his contemporaries in Rome.

<sup>2</sup> For these biographical details I am indebted to Mr B. S. Long's 'John "Warwick" Smith', published as *Walker's Quarterly*, No. 24, 1926-7, and to Mr Oppé's 'Francis Towne', published by the Walpole Society, vol. viii, 1919-20.

far more gentle and naturalistic vein. Quite a fair number of Smith's drawings are taken from almost the same point of view as Towne's, e.g. The Baths of Titus (L.B. II, 5), The Arch of Septimus Severus (L.B. III, 10), The Temple of Concord (L.B. II, 16), and details of the Colosseum (L.B. I, 10 and 20). It is just possible that they may have been seated near by each other, when they took some of these views, though, in the first instance quoted, Smith tells us that his 'Baths of Titus' was drawn in the evening, and Towne that his was made from '10 till 1 o'clock'. Certainly this series of drawings would seem to confirm Mr Long's statement that 'Towne, according to Farington, was influenced by Smith's work, and Smith may have learnt something from Towne'. The Lausanne drawing, mentioned above, may also have been made about the same time, on the way home in 1781, and can thus be placed with this group.

The Tenby and Caldy Island views are perhaps less interesting and more conventional than the Roman drawings, although they show quite a good sense of atmosphere in portraying the rather grey and stormy Welsh coast scenes. Most of them are fully signed and dated *J. Smith 1787*, so that they belong, no doubt, to a tour of Wales which, according to Mr Long, was made by Smith in that year. Taken as a whole the two groups of drawings add not a little interest to what we know already of Smith's work, while their acquisition by the Print Room is an important one, seeing that the artist has been up till now rather poorly represented there.

EDWARD CROFT MURRAY.

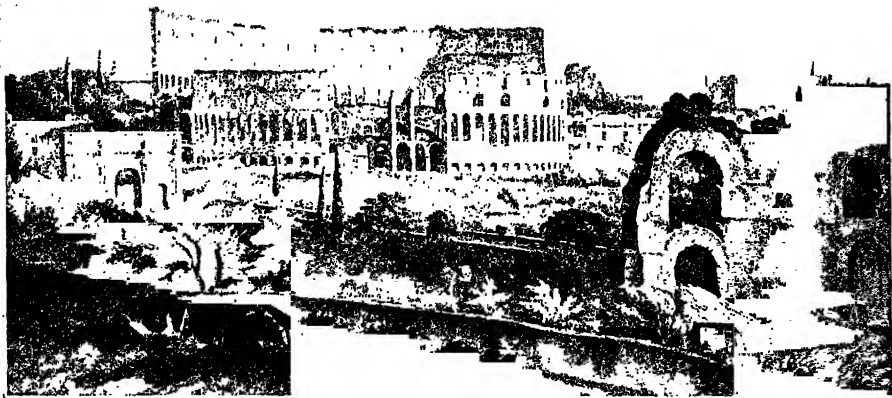
## 7. SAMUEL LAURENCE'S PORTRAIT OF GEORGE ELIOT.

A NOTEWORTHY addition to the group of portraits of literary celebrities in the Print Room is a study of George Eliot by Samuel Laurence<sup>1</sup> (b. 1812; d. 1884), reproduced in Pl. VI *b*. It represents her head alone, seen in full face, and is carried out in black

<sup>1</sup> There appears to be some doubt as to the correct spelling of the artist's name. Up to 1847 it is given in the Academy Catalogues as 'Lawrence', but after that date both 'Lawrence' and 'Laurence' are found. The *Dictionary of National Biography* and Thieme-Becker both favour the spelling with a 'u', a practice also followed by Mr Binyon in his *Catalogue of English Drawings in the British Museum*, vol. iii.

chalk on a sheet of grey paper measuring  $19\frac{3}{4} \times 14\frac{7}{8}$  inches, inscribed at the foot *First Study for the portrait of George Eliot by Samuel Laurence. 1860*. Were it not for this inscription, which suggests that other studies were made for this portrait, one might be tempted to identify the present drawing with the actual one exhibited at the Royal Academy by Laurence in 1882, No. 1247, which is described in the catalogue as 'a drawing made in 1860'. The Laurence portrait is also mentioned in the *Dictionary of National Biography*, Vol. XIII, p. 221, and Vol. XXII, p. 208, but the most detailed account of its history and making is given in *The Century Magazine*, published in New York, Vol. XXIII, November 1881, in which appears, on p. 47, an unsigned article on 'The Portrait of George Eliot'.<sup>1</sup> The writer opens with a reference to Sir Frederick Burton's well-known study of her, now in the National Portrait Gallery, reproduced as a frontispiece to the Magazine, and he remarks, with some degree of truth, that 'it is the only one by which it is likely that she will be known to posterity'. Next he mentions François D'Albert Durade's oil sketch, a replica of which is also in the National Portrait Gallery. Then comes the early history of the Laurence portrait, which would seem to be worth while quoting here *in extenso*. 'In 1859, as the distinguished portrait-painter, Mr Samuel Laurence, was returning from America, he happened to meet with "Adam Bede", then just published. He was so delighted with the book that he was determined to know the author, and it was revealed to him that to do so he had but to renew his old acquaintance with Mr George Henry Lewes, whom he had met years before at Leigh Hunt's. He made George Eliot's acquaintance, and was charmed with her, and before long he asked leave to make a study of her head. She assented without any affectation and, *in the early months of 1861, Mr Lewes commissioned the painter to make a drawing of her*. She gave him repeated sittings in his studio at 6 Wells Street, London, and Mr Laurence looks back with great pleasure on the long conversations that those occasions gave him with his vivacious sitter. The drawing was taken front face, with the hair uncovered, worn in the fashion then preva-

<sup>1</sup> I am indebted to Mr C. K. Adams of the National Portrait Gallery for referring me to this article.

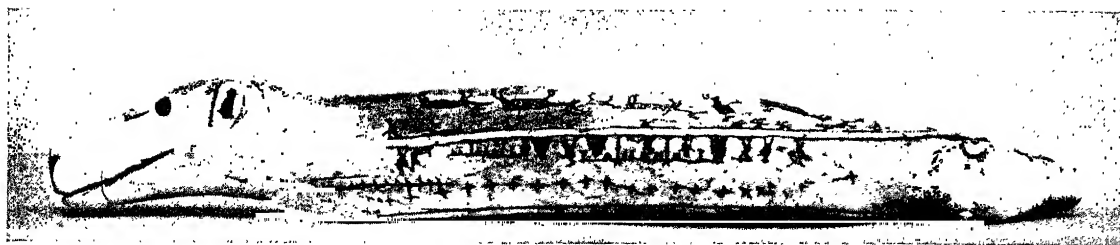


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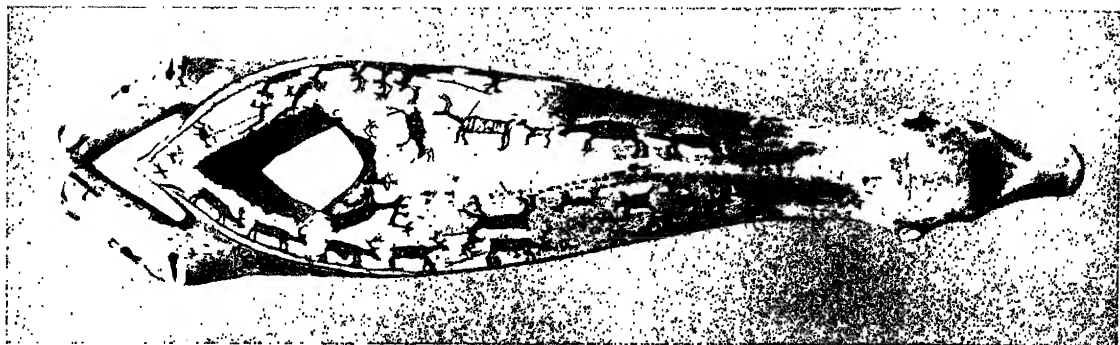


*b*

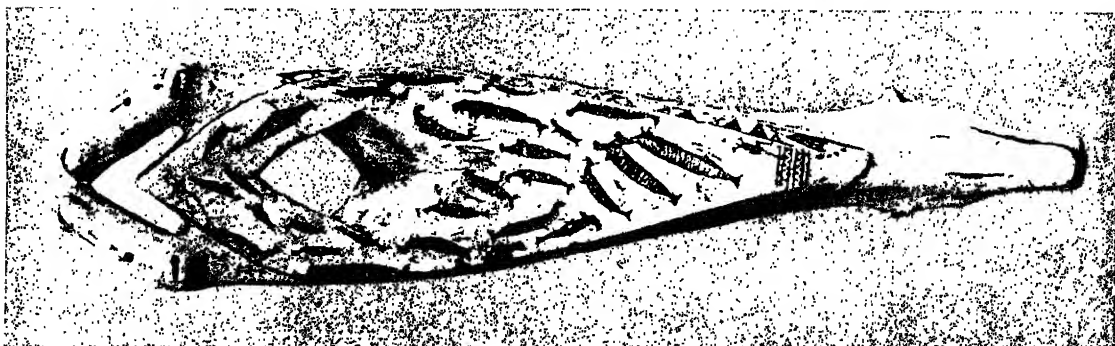
VI. *a*, DRAWING OF ROME BY JOHN 'WARWICK' SMITH  
*b*, SAMUEL LAURENCE'S PORTRAIT OF GEORGE ELIOT



*a*



*b*



*c*



*d*

VII. IVORY ARROW-STRAIGHTENER FROM ALASKA

lent, and it was made in chalks. While it was proceeding, Mr Laurence asked her if he might exhibit it, when finished, at the Royal Academy, and she at once consented. But when the time for sending in drew near, the artist received a letter from Mr. Lewes absolutely withholding this consent, and a certain strain, of which this was the first symptom, began to embarrass the relations of the two gentlemen, until Mr Lewes finally refused to take the drawing at all. But before the summer was out, Mr. Langford, the reader of Messrs Blackwood of Edinburgh, who published George Eliot's works, called on Mr Laurence, and asked if he would consent to make a copy of the drawing for the firm. The artist replied that he should be happy to sell them the original, and accordingly it passed from his Studio, in June, 1861, into the back parlor of Mr. Blackwood's shop, where it now hangs. Like that of Mr Durade, Mr Laurence's portrait of George Eliot is not to be in any way reproduced.' The reference, in the above extract, to the portrait having been commissioned in 1861 would seem to contradict, in part, the inscription on the British Museum drawing and the statement in the Royal Academy Catalogue. This could be accounted for, however, by the fact that Laurence might have made some preliminary studies of his subject in the preceding year, before actually receiving the commission from Mr Lewes. Messrs Blackwood inform me that the drawing is no longer in their possession, and that they have no record of its subsequent history, so that it has been impossible to determine exactly its connexions with the one exhibited at the R.A. in 1882, and the study acquired by the Museum. EDWARD CROFT MURRAY.

#### 8. AN IVORY ARROW-STRAIGHTENER FROM ALASKA.

THE Trustees of the Christy Fund have presented to the Museum an arrow-straightener of considerable interest (Pl. VII *a-d*). It is an object resembling a spanner with an oblique rhomboid hole at one end. The handle terminates in a bear's head the eyes of which are inlaid with wood, and beyond the hole at the other end are two smaller bears' heads. By a curious convergence of design these two heads, by their position and contour, suggest the pose assumed by the hind legs of a polar bear sunning itself on the ice.

On all four surfaces small figures have been scratched with a stone point, or, perhaps, an iron nail. They depict either individual animals, in this case seals and caribou, or else scenes from Eskimo life.

The back (*b*) shows large and small deer, two of which leave footprints, a most unusual feature in Eskimo art; and a hunting-scene along the right-hand edge. Here a man paddling a kayak and flourishing a lance is chasing five caribou, while behind him are the floating carcasses of three more. On one edge of the left-hand side (*d*) is a similar scene differing in so far as only four animals are being chased instead of five.

Both these scenes depict a method of hunting frequently adopted by the Eskimo in the autumn. Two rows of posts, or cairns, are set up converging towards a stream or lake where men are waiting in kayaks. Beaters drive the herd between these rows, and while there is no physical barrier to prevent caribou breaking away, they are frightened into the stream by the posts, and the men can easily spear them, handicapped as they are in a somewhat unfamiliar element and weighed down by water clinging to their fur.

The other figures on this side are a lone caribou, a row of dancing figures, and three conical skin tents such as are used in summer. The object at the extreme end is an Alaskan sledge.

On the other side (*a*) is a village scene showing summer tents, drying-frames, and human figures. The man at the extreme end is shooting at a flock of birds, probably ptarmigan, represented by a row of crosses.

The front, or lower, surface (*c*) is covered with figures which may be seal or walrus. There are two human figures: at the lower end is the figure of a crawling man, and at the other end a man attacking a seal.

It is almost certain that the individual figures are a tally, each seal depicted representing a seal caught by the owner of the arrow-straightener, and each caribou carved representing a caribou killed by him. Probably the scenes represent particular incidents in the owner's life which he regarded as worthy of record.

It is very difficult to date an object of this kind, but the style of the engraving is similar to that on a drill-bow in the Barrow

Collection, which probably dates from the beginning of the nineteenth century; the colour of the ivory would suggest a similar age.

A. DIGBY.

#### 9. THE F. HOWARD PAGET COLLECTION OF PORCELAIN.

MR F. HOWARD PAGET, who was until recently the proprietor of the Old Crown Derby China Works, has most generously presented the Museum with a collection of nearly a hundred and fifty pieces of porcelain, mainly English, which contains many documentary examples of the highest importance. Derby biscuit porcelain is particularly fully represented. One group, known as the Russian Shepherd (Pl. VIII *a*), is unusually elaborate, being made in four parts, the girl and the old man forming one piece, the boy a second, the old man's guitar a third, and the stand a fourth: this group bears the Crown Derby mark and was modelled by J. J. Spengler, a Swiss artist, about 1790. Two particularly attractive figures are the shepherd and shepherdess (Pl. VIII *b, c*); the female figure was modelled by one Stephan shortly before he left the factory, which appears to have been about 1790; the male figure was made as a companion by the sculptor Coffee, who based it on the cast of a figure of Adonis, adding the drapery, the dog, and the other accessories. The period of slightly earlier date (1770-84), when the Derby and Chelsea factories were working under one management, is charmingly exemplified by the cabaret (Pl. IX *a*), which bears the rare mark of a crowned anchor; the spirit of this 'Derby-Chelsea' period is predominantly classical, of the type associated with the Louis XVI style. The collection includes a biscuit porcelain bust signed by Stephan and two enamelled figures of the unusual height of twenty-seven inches signed by Samuel Keys, not to mention plaques and vases painted by William Billingsley, Thomas Steele, George Hancock, Sampson Hancock and others. The collection of Derby porcelain is indeed representative and includes two of the old pattern-books and a copper plate used for transfer-printing. Chelsea, Bow, Worcester and Lowestoft are other factories of which choice examples figure in Mr Paget's valuable gift.



Biscuit group, height 13 inches. Biscuit figures, H. 12·7 inches, 11·5 inches. Cabaret: tray W. 12·3 inches, sugar-basin H. 4 inches, tea-pot H. 4·5 inches, cup H. 1·8 inches, saucer D. 4·9 inches.

WILLIAM KING.

#### 10. A DELFT POTTERY MODEL OF A SLEDGE.

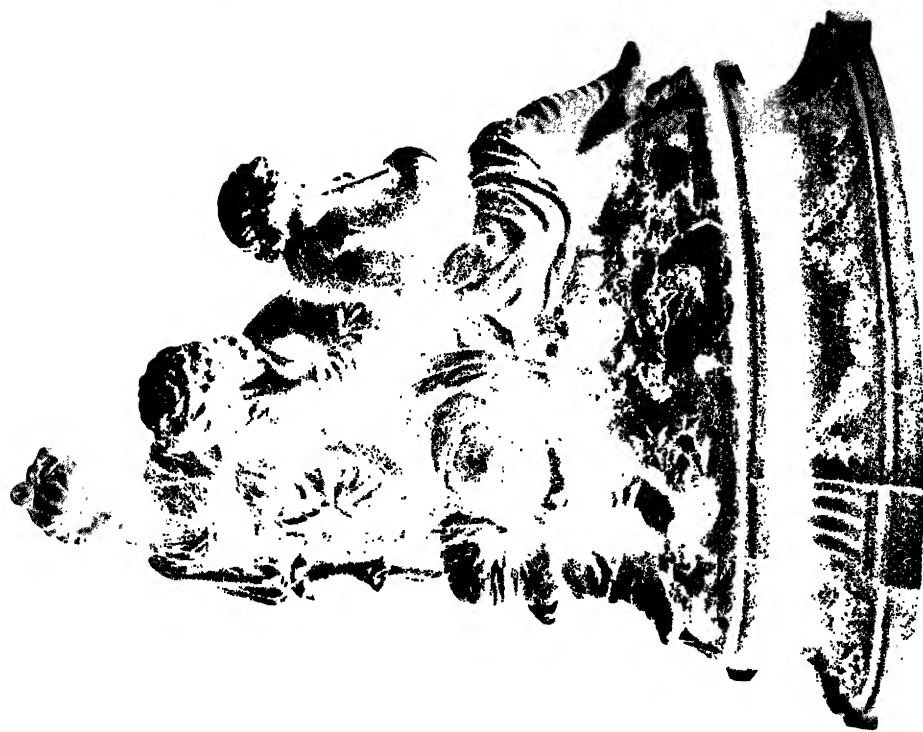
THE generous gift by Miss F. Laura Cannan of her remarkable collection of prints and porcelain illustrating the history of skating was noticed in Vol. VI of the *Quarterly*, nos. 80 and 83. Miss Cannan now presents an unusual piece of Delft pottery in the form of a model of a sledge (Pl. IX *b*), which is decorated with skating-scenes in enamel colours and gilding in imitation of Meissen porcelain of the 1730's and may be ascribed to the middle of the eighteenth century. The object was acquired by the donor from the sale of the collection of Frau Margarete Oppenheim, which was held at Munich in May of this year; it is no. 751 in the sale catalogue. Not only is the form exceptional, but Delft pieces decorated in the style of Meissen—a type associated with the Dextra family of potters—are by no means common, and this welcome gift of Miss Cannan's is the first of its species to reach the Museum. Height 5 inches.

WILLIAM KING.

#### 11. THE DISCOVERY OF ABYSSINIA IN 1520.

THE Friends of the National Libraries have presented to the Museum a valuable early Portuguese book which has only recently come to light, and which is of particular interest at the present time. The title, literally translated, reads: *Letter of the News which came to the King our Lord of the discovery of the Preste John*.

Presbyter, Prester, or Preste John was the name given in Europe during the Middle Ages to the reputed priest-king of a powerful Christian State situated vaguely in the East beyond the Mohammedan barrier. Early in the fourteenth century this State became identified with Abyssinia, which had received Christianity in the fourth century, but had been isolated from Christian Europe by the spread of Mohammedanism in the seventh century. During the fifteenth century both Europe and Abyssinia endeavoured to



*a*

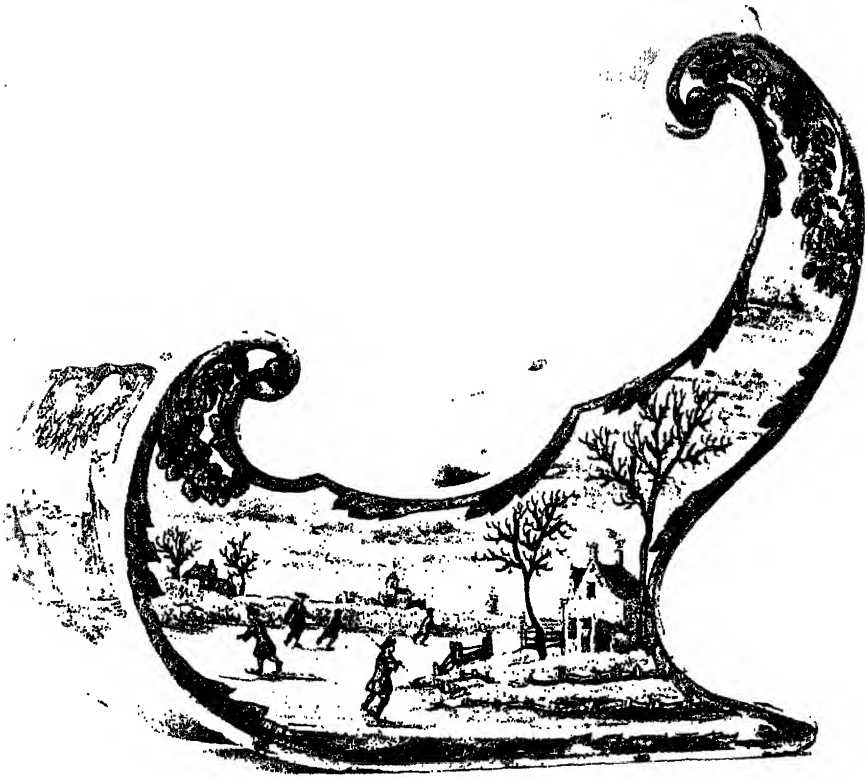
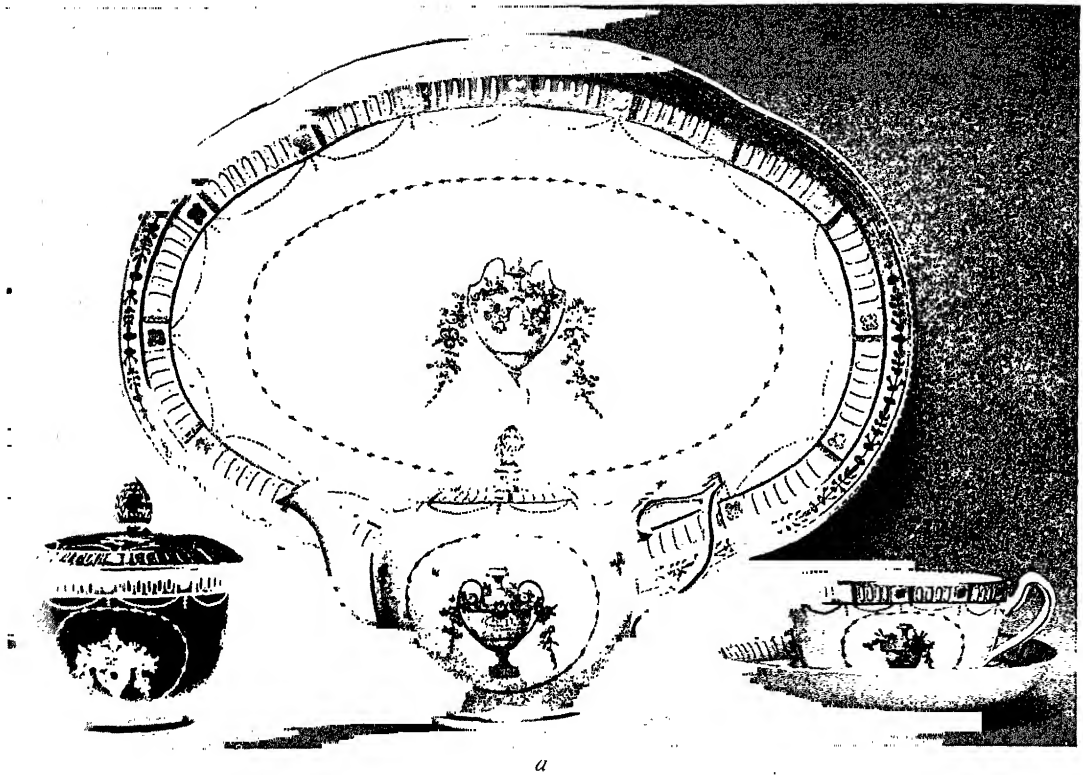


*b*



*c*

VIII. DERBY BISCUIT PORCELAIN FROM THE HOWARD PAGET COLLECTION



IX. *a*, DERBY-CHELSEA CABARET. *b*, DELFT MODEL OF A SLEDGE

re-establish contact, each hoping for the other's assistance against the Turks. It fell to the Portuguese to 'discover the Preste John' and establish political relationships with Abyssinia.

From about the middle of the fifteenth century Portugal was occasionally in touch with Abyssinia by way of the hostile lands of the Eastern Mediterranean—the only route then known. At the very end of the century the Portuguese discovered the sea-route to India round the Cape of Good Hope. The resulting Indian settlements provided them with bases for new discoveries in the East, and after a preliminary voyage of exploration in the Red Sea, in 1520 a Portuguese fleet reached the port of Massawa and the land of Prester John, for Abyssinia had not yet lost the coastal lands.

The fleet was under the command of Diogo Lopes de Sequeira, 'Governor of the parts of India', who had his Auditor with him. It was welcomed by the local Christian authorities, and the Auditor made an excursion to a monastery some twenty leagues inland, while the Governor remained with the fleet, awaiting the visit of Prester John's representative. On the latter's arrival, coinciding with the Auditor's return, an alliance was made between the Portuguese and the Abyssinians, and the Governor sent an embassy to Prester John before sailing back to India. The embassy remained in India some seven years, and one of its members, the priest Francisco Alvares, wrote an account of the country which was printed in 1540 and has passed as the first printed account of Abyssinia. It now loses its priority to the book which the Friends of the National Libraries have presented to the Museum.

The Governor and the Auditor sent letters home to Lisbon, giving an account of the fleet's voyage to Abyssinia, and describing what took place during their brief stay in that country. On these letters was based the *Carta das novas que vieram a el Rey nosso Senhor do descobrimento do preste Joham*, printed at the King's command by an anonymous Lisbon printer who can be identified as G. Galharde. The *Carta* must have been printed shortly after the arrival of the letters in Lisbon in 1521. It anticipates Alvares' account by nearly twenty years, though it is only concerned with the country in the immediate neighbourhood of Massawa.

The *Carta* deals at length with matters dismissed cursorily by Alvares in his first five brief chapters. It gives what the King thought fit should be generally known about the expedition which discovered Abyssinia: it is the official redaction of the reports from the commander and his principal officer, who between them explain the political and religious purpose of the expedition, and describe in detail their efforts to carry it out. Although from the geographical point of view the *Carta* is limited in scope, it fills a notable gap in the accounts of the first Portuguese contacts with Abyssinia, and it is the most important accession to the Museum's collection of Portuguese voyages made during this century.

H. THOMAS.

## 12. 'THE RUTTER OF THE SEA.'

ONE of the earliest known books of sailing-directions for the French, English, and Spanish coasts is that of Pierre Garcie (in some editions Gracie), or Ferrande. Garcie came of a Spanish or Portuguese family which settled early in the fifteenth century at Saint-Gilles-sur-Vie, a small port on the coast of the Vendée. His book, written in 1483 and addressed to his godson, is entitled *Le grant routier et pilotage et enseignement pour ancrer tant es portz, haures que autres lieux de la mer, etc.* Its aim, in the words of the author, is to enable the reader 'apprendre l'art et science tres subtile et quasi diuine du noble mestier de la mer, et dicelle euitier et fuyr tous les dangers, perilz et marees pleines de impetuosite, courans et vndes bouillantes'. The sailing-directions are in some cases supplied with extremely crude cuts designed to convey the outline of a conspicuous landmark, headland, or island. Beachy Head, the Isle of Wight, Portland Bill, and Bolt Head are among those so illustrated. Besides the astronomical information deemed necessary for the navigator, the work contains the *Jugements ou rôles d'Oleron*, the code of private maritime law generally observed by French and English sailors in the Middle Ages, and other legal customs.

Garcie's book was first printed by Enguilbert de Marnef at Poitiers in 1520 and was sufficiently successful to go through a dozen

editions, the last being that of Rouen, 1643. In an abridged form it appeared anonymously in four English editions as *The Rutter of the Sea*, translated by Robert Copland.

The Department of Printed Books has acquired a copy of the Rouen quarto edition of 15 July 1531 printed for Jean Burges. Besides the cuts already mentioned, here presumably copied from those of the earlier Poitiers edition, the book contains on the title-page a cut showing a king and queen on a ship, and on the last leaf the device of Burges. The copy recently purchased is perfect and in good condition.

L. A. SHEPPARD.

### 13. CANNING'S COPY OF 'THE ANTI-JACOBIN'.

MR JULIAN MOORE has presented to the Library a copy of the prospectus and the thirty-six original numbers of the *Anti-Jacobin*, with the names of the contributors of many of the articles added in George Canning's hand. This copy was formerly in the possession of William Fuller Maitland, and was presented by him to Lord Rosebery in 1888.

From 20 November 1797 until 9 July 1798 the *Anti-Jacobin* combined a spirited defence of Pitt's administration with a ruthless exposure of 'Jacobin' ideas. The Prime Minister himself wrote on finance in the paper, but it is now chiefly remembered for its verse satire, in which Canning, George Ellis, and Hookham Frere combined to ridicule Tom Paine and his followers, the Whig opposition, and everything that came out of France. The first serious attempt to identify the contributors was made by Edward Hawkins in *Notes and Queries* in 1861. Hawkins derived his information from Canning's own copy of *The Poetry of the Anti-Jacobin*, from Wright the publisher's copy, and from Upcott, the amanuensis in Wright's office. These attributions, supplemented by Frere's statements, have been generally accepted, although a writer in the *Edinburgh Review* in 1858 could trace none of the copies on which Hawkins relied. And it does not appear that they have since come to light. The copy now acquired by the Museum must therefore rank as the primary source for the identification of the authors of the best political satire between Pope and Byron.

L. W. HANSON.

#### 14. BOOKS FROM THE LIBRARY OF NARCISSUS LUTTRELL.

THROUGH the generosity of Miss Helen Farquhar the Department of Printed Books has acquired a copy of Pierce Tempest's *The Cryes of the City of London drawne after the Life*, a series of plates from drawings by Marcellus Laroon (1653-1702) depicting the itinerant dealers and odd characters of the London streets. The volume comes from the library of J. S. Pendarves, Esq., and was once the property of Narcissus Luttrell, the annalist and bibliographer, whose cypher is stamped upon the title-page. Below the cypher the date 1692 is added in manuscript, according to Luttrell's usual practice of dating the acquisition of his books. The series is known in two states; the earlier, in which the plates are without engraved numbers (as in this set), is said to date from 1688.

The Department has also received as a gift from the same donor a copy (also once Narcissus Luttrell's) of *A Proclamation for the Observation of certayne Statutes, etc., R. Iugge and Iohn Cawood, London, [1566?]*, being a summary of laws passed during the first eight years of the reign of Queen Elizabeth on such matters as 'the monstrous abuse of apparell almost in all estates, but principally in the meaner sort', and 'the decay and disfurniture of all kynde of horses for service within the Realme'. It was issued as a handbook for the guidance of Justices of the Peace and includes (under a section 'For the preservation of grayne', Ann. VIII Elizabet. Regi. cap. xv) details of awards payable for the taking of the eggs or heads of 'noyfull foules', amongst which it is surprising to read 'i<sup>d</sup> for every byrdes head called the Kyngesfysher'. The *Proclamation* differs from any edition in the British Museum and appears to be unrecorded.

W. A. MARSDEN.

#### 15. EARLY JAMAICAN PRINTING.

THE Vernon Papers in the Department of Manuscripts have recently been rebound, and during the process it was noticed that the cover of one of the volumes consisted of sheets of newspaper stuck together, in place of boards. The sheets on being separated

were found to be two issues of *The Weekly Jamaica Courant*, three copies dated 30 July and twenty-five copies dated 5 August 1718. All the parts were more or less imperfect, being damaged by damp, but after treatment to strengthen the paper it was found possible, by skilful piecing, to reconstruct an almost perfect copy of both issues.

Previous to this discovery, the earliest Jamaica printing known to survive was a copy of *The Weekly Jamaica Courant*, no. 235, 12 September 1722, which came into the possession of the British Museum with the Burney collection of newspapers in 1818. The newly found copies, no. 10, 30 July 1718, and no. 11, 5 August 1718, are headed: 'The Weekly Jamaica Courant. With News Foreign and Domestick. Published by Authority.' The colophon reads: 'Jamaica: Printed by R. Baldwin in Kingston MDCCXVIII. [Price One Bit, or Three Half-Crowns a Quarter.]' They consist of two leaves, measuring  $11\frac{1}{2} \times 6\frac{1}{2}$  inches.

How the newspapers came to be used for this volume we do not know, but a possible explanation is as follows. The Vernon Papers were presented to the Department of Manuscripts by T. S. Vernon Cocks, Esq., 14 July 1923. The volume which had this interesting cover (volume 42 of the collection) contains the 'Letter and Order Books, 13 March 1719–27 June 1720, of Edward Vernon, Commander in Chief of the West Indies'. Vernon, in the course of his duties, would often be in Jamaica, and possibly during one of his visits to Kingston had this volume bound by R. Baldwin, the printer. Baldwin may have been without binding-boards, and therefore used his out-of-date, surplus newspapers for the purpose.

But whatever the explanation, we may be sure that their survival is due to their removal from the Island, which has so often been ravaged by earthquake, fire, and storm.

E. D. BURT.

#### 16. A COBDEN-SANDERSON BOOKBINDING.

MR JULIAN MOORE, who has previously presented several modern English bookbindings to the Museum, has strengthened its already rich collection of Cobden-Sanderson bindings by presenting a copy of *Roadside Songs of Tuscany* bound in 1909 at the Doves Bindery in dark olive morocco, gold-tooled after a design by



Mr Cobden-Sanderson. The general design and some of the tooling composing it are of a type not represented in the specimens already in the Museum collection.

*Roadside Songs of Tuscany* was edited by John Ruskin and printed at Orpington in 1885. The copy presented by Mr Moore has bound at the end two sets of proof of the first four quires, with corrections and additions in Ruskin's hand.

H. THOMAS.

## 17. THE EVESHAM PSALTER.

THE purchase by the National Art-Collections Fund at Messrs Sotheby's on 19 March last of the Evesham Psalter for presentation to the Museum has brought an accession of the first importance to the national library. The existence of such a book was quite unsuspected until it was taken to the Museum for an opinion in 1931, and its sudden appearance is a further striking proof that even in these days illuminated manuscripts of national importance are still buried in private houses throughout the country.

The manuscript, which has been given the number Add. MS. 44874, was executed about 1250 for and possibly in the Abbey of Evesham in Worcestershire, the Calendar having an entry in blue under 13 November in the original hand 'Dedicatio ecclesie euesamensis', and the abbot of the time, no doubt the original owner, is shown kneeling at the foot of the large miniature of the Crucifixion, and also in a small historiated initial to Ps. 119. For some reason which is not yet explained, verse 5 of Ps. 113, which had been omitted, is supplied in the margin, apparently by the original scribe, and enclosed in a shield of the arms of Cornwall.

It is difficult to exaggerate the beauty and importance of the manuscript; what is more, it fills a large gap in the national collection, for the Museum, while possessing the finest collection of English illuminated manuscripts, lacked a specimen of the rare class of mid-thirteenth century Psalters, of which the Duke of Rutland's at Belvoir Castle, and the Amesbury Psalter at All Souls College, Oxford, are the best-known examples. If the decoration of the Evesham Psalter is less profuse than that of the other two, it is of the most splendid quality, and the beautiful miniature of the Crucifixion on f. 6, reproduced in



X. THE EVESHAM PSALTER, f. 6



Pl. X, may be claimed without exaggeration as reaching the high-water mark of English illumination of the period. This miniature has a distinct general resemblance to the Crucifixion in the Amesbury Psalter (E. G. Millar, *Eng. Illum. MSS., 10th-13th Cent.*, Plate 81), the rather unusual rough-hewn cross being almost exactly repeated. The rest of the decoration consists of small medallions in the Calendar, two to each month (two leaves containing the months of May-August are lost); a head of Christ in a panel; a full-page panel containing the initial B of Ps. 1, with the rest of the text 'EATUS . . . NON SEDIT' in gold on a similar panel on the page opposite, and nine large and two smaller historiated initials. The initial to Ps. 68 (f. 93) contains a remarkable picture of Jonah emerging from the whale, with an archer above in the act of loosing an arrow which cannot fail to penetrate Jonah also if it reaches its mark.

For the first time, at least in recent years, the nation may be said to be the gainer by having been compelled to buy in the open market. But good fortune of this kind cannot often be hoped for, and an appeal is made to owners of the few remaining manuscripts of national importance to give the nation, in the event of their sale, at least an opportunity of purchasing them privately before committing them to the sale-room. Mr Pierpont Morgan's memorable action a few years ago in the matter of the Luttrell and Bedford Psalters showed by its results that with the aid of such an institution as the National Art-Collections Fund and of private subscribers even large sums of money can be collected, given sufficient time and definite amounts for which to appeal.

In the present instance the Department had no available resources, and the whole of the purchase-money was provided by the National Art-Collections Fund, which has once more earned the gratitude of all lovers of English medieval art by saving this notable masterpiece for the country of its origin.

ERIC G. MILLAR.

## 18. THE REVESBY PLAY.

IN 1934 the Hon. John W. Leslie presented to the Museum the proof-sheets of Thomas Sharp's *Dissertation on the Pageants or Dramatic Mysteries anciently performed at Coventry*, with which were

bound up certain letters from contemporary antiquaries to Sharp (see *B.M.Q.*, VIII, 1934, p. 98). Among these letters were two from Sir Walter Scott, in which he recorded his memories of the folk-plays of his youth in Scotland in which he was wont to play a part. One of the most interesting of these folk-plays, and, as Sir Edmund Chambers has noted (*The English Folk-play*, 1933, p. 104), 'the oldest version of any actual village play which we possess', has now been presented to the Museum by Lady Gomme. This is the famous 'Revesby Play', written down on 20 October 1779. The manuscript has belonged to other scholars who, like Lady Gomme herself, have done much for the study of English folk-lore. Sir Henry Ellis, Principal Librarian of the British Museum and editor of Brand's *Popular Antiquities*, owned it and gave it to W. S. Thoms, the founder of *Notes and Queries* and the inventor of the term 'Folk-lore'.

The play belongs to the type of 'Plough Play', a variant of the normal folk-mumming, almost entirely confined to Lincolnshire, in which the usual Combat and Cure is 'loosely attached to a sentimental drama, which may be called *The Fool's Wooing*' (Chambers, p. 91). The Revesby Play diverges again from its type, linking together 'the Mummers' Plays, the Plough Plays, the Sword Dances of the north, and even, in its heading, the Morris Dances'. In view of this curious and varied interest Sir Edmund Chambers prints the play in full (p. 104), with a commentary, in the course of which he points out that, according to Professor Baskerville, certain details recall traditional matter going back at least to the first half of the sixteenth century. The play is thus a valuable addition to the material for the early drama preserved in the Museum.

R. FLOWER.

#### 19. POETICAL MANUSCRIPTS OF WILLIAM HAMMOND.

**T**HROUGH the Rev. J. N. Libbey the Moravian Church in London has presented to the Department of Manuscripts six volumes of poetry by William Hammond (1719-83), one of the best known of Moravian hymn-writers. Hammond, who was the

author of a volume entitled *Psalms, Hymns, and Spiritual Songs*, published in 1745, was educated at St. John's College, Cambridge. He appears to have come under the influence of the Moravian Peter Boehler, and at the beginning of 1746 he joined the Moravian Church, in which he subsequently became a minister. These volumes, Add. MSS. 44850-44855, are written throughout in Hammond's hand, in a variety of languages: Hebrew, Greek, Latin, German, and English, Greek and Latin predominating. All of them are religious in character, many reflecting the 'Blood and Wounds Theology' beloved by the Moravians of that period. As verse few are more than commonplace. Add. MS. 44855 is a volume of Greek hexameters, the subject being the life of Christ. Among the poems (occupying the second part of Add. MS. 44851) there is a set of verses for every day of the year.

The arrangement of such a collection may well have been inspired by the Moravian Text-Book, which provides a passage or a verse as a subject for daily meditation throughout the year. Another large block, extending from the latter part of Add. MSS. 44853 to 44854, is arranged for particular feasts throughout the year, normally Christmas, Good Friday, Easter, and Ascension Day. The poems are in groups of ten years beginning with Christmas 1756 and ending in 1923. It is difficult to imagine why the latter date should have been selected, but it is conceivable that Hammond had some almanack before him and wrote verses up to its latest date. In the earliest verses of this group both the place of writing and the date were specified. This practice, however, was given up in 1766, which may, therefore, be regarded as the *terminus post quem* for the verses running from 1766 to 1923.

In view of the fact that materials for Hammond's life are very scanty, the poems which have place-names as well as dates are of some interest. From them the author's whereabouts between 1754 and 1766 may be determined with some certainty. In 1754 he was in Northampton (see Add. MS. 44852), and in London in 1755. From the end of 1756 to Ascensiontide 1757 he was at Lindesey House, a large property in Chelsea bought by Count Zinzendorf as a centre for his Church in London. Occasionally Hammond refers

about this time to an 'aedes discipuli'. The 'discipulus' is, of course, Zinzendorf, and the reference must, therefore, be to Lindesey House. At Christmas 1757 Hammond was at 'Apperly', probably Apperley Bridge, a few miles north of Bradford, and from that time until the middle of 1760 he seems to have been in Yorkshire. Many verses from this period are signed from 'Grace Hall', the early name for the well-known Moravian establishment at Fulneck near Bradford. From Christmas 1760 until 1766, when the practice of putting place-names stops, Hammond's head-quarters seem to have been Lindesey House. He frequently refers to it by its name 'Sharon', or sometimes simply as Chelsea. From 1766 to 1783, when he died, the poems offer no evidence as to his movements. He is buried in the Moravian burial-ground at Chelsea.

Since the above gift the Moravian Church has presented to the Department, again through Mr Libbey, two letters from Hammond to the Moravian community in London. They are dated 11 December 1745 and 11 January 1746. In the first and longest he explains his position and informs the Moravian brethren that he is free to join their community. In the second he merely asks to be received. From the former it appears that he had been a preacher, probably of Methodist views, and worked chiefly, as he says, in Buckinghamshire, Cambridge, London, and Wiltshire. He there heard Zinzendorf preach and became converted to his views. Both letters are interesting from their contents, and are important, because they establish the fact that the collections of his poems are in his autograph.

F. WORMALD.

## 20. AUTOGRAPH MANUSCRIPTS OF RUDYARD KIP-LING.

IN 1925 the late Mr Rudyard Kipling generously gave to the Museum two of his manuscripts, on condition that there should be no collation or reproduction of either and that the gift should not be made public during his lifetime. One of these, the holograph manuscript of 'Kim', would surely be the first choice of all the great writer's admirers for the national collection; the other contains the manuscripts or drafts of 101 poems of various dates, and is of

especial importance on account of its variety of handwriting. The manuscript of 'Kim' has been given the number Add. MS. 44840, and the volume of poems Add. MS. 44841. ERIC G. MILLAR.

## 21. A DEPOSIT OF JANE AUSTEN MANUSCRIPTS.

THE Department of Manuscripts already contains in its own collections some valuable examples of both the literary and the epistolary compositions of Jane Austen. Egerton MS. 3038 (see *B.M.Q.*, I, 15-17) is the interesting first draft of the conclusion of *Persuasion*, and in Add. MS. 36525, f. 7, Add. MS. 41253, and Add. MS. 42180 (*B.M.Q.*, V, 117-18) are letters. A temporary addition to these treasures has now been made through the deposit on loan by Miss L. Austen-Leigh for a period of not less than two years of the manuscript of *The Watsons*, seven letters, and a set of verses. The first six leaves of *The Watsons*, which were sold by the late William Austen-Leigh at a Red Cross sale in 1918, are in the Pierpont Morgan Library at New York; the remaining portion, now deposited in the Department of Manuscripts, consists of the quires or gatherings, each of four leaves (though some contain inserted slips with additions), numbered from 2 to 11; the first page begins with the words 'that I have had no leisure to tell you' (l. 4 of p. 17 in the Clarendon Press edition of 1927). A facsimile of the first page of gathering 4 forms the frontispiece to the edition of 1927, in which the manuscript is described.

The letters are as follows (the references are to the edition of R. W. Chapman, Oxford, 1932, here denoted by the letter C.<sup>1</sup>): To Cassandra, 8 Nov. 1800, C. no. 25, p. 82; To Cassandra, 30 Nov. 1800, C. no. 28, p. 95; To Cassandra, 8 April 1805, C. no. 43, p. 148; to Caroline Austen, 13 March 1816, C. no. 125, p. 449; to Edward Austen, 9 July 1816, C. no. 130, p. 457; to Edward Austen, 16 Dec. 1816, C. no. 134, p. 467; to Edward Austen, 27 May 1817, C. no. 146, p. 496.

The verses, initialled 'J. A.', dated Clifton 1806, and addressed on the back 'To Martha', are humorous lines adjuring 'Mr. Best' to escort Martha Lloyd (see Chapman's Index I, under 'Austen,

<sup>1</sup> The dates here given are those assigned to the letters in Chapman's edition.



Martha') to Harrogate. Jane Austen is known as a prose-writer, not as a poet; and these verses do not, any more than the other specimens of her verse which have been published, call for any reconsideration of her status.

H. I. BELL.

## 22. A REPRINT OF RARE CHINESE BOOKS.

*SŪ k'u ch'üan shu*, 'Complete writings in four sections', was the name attached to the great collection of books from all parts of the Empire, the transcription of which was set on foot by the Emperor Ch'ien Lung in 1773 and completed in 1782. The sections, representing only a rough attempt at classification, comprise classics, history, philosophy, and literature. The total number of separate works was 3,460, contained in 79,339 *chüan* or parts, so it is hardly surprising that the plans for printing the whole collection were never carried out. Seven complete sets, however, were prepared by an army of scribes and placed in different centres—Peking, the Summer Palace, Jehol, and Mukden in the north, and Hangchow, Chinkiang, and Yangchow in the south. Of these, the last two were destroyed by the T'ai-p'ing rebels, and one perished a little later in the sack of the Summer Palace. Part of the set in Hangchow was also burned, but it was made complete again by recopying. On the other hand, the Mukden copy fell irrevocably into the hands of the Japanese in 1931. The Jehol copy is now preserved in the National Library of Peiping, and the Palace Museum copy was removed to Shanghai in 1933. With the approval of the National Government, the Central Library of Nanking then came to an agreement with the Commercial Press whereby the latter was authorized to publish a limited number of the rarer works in the collection. The first series contains 231 carefully selected works, very few of which have seen the light before; and it is this series that has been generously presented to the British Museum by the Central Library of Nanking.

It is obviously impossible to give here even a summary account of the various items composing this noble gift, but it may be noted that the Literature section is most fully represented with 117 works; for the most part these are the collected writings in prose and verse of Sung, Yüan, and Ming authors. The Classical section—commentaries

and the like—includes 61 works, the Historical section only 19, among which, however, are some huge compilations running to a hundred or more *chüan*. The section which goes under the rather vague name of *tzü*, usually rendered 'Philosophers' or 'Philosophy', contains several curious and interesting works on various arts and sciences. Three of them are *lei shu*, 'category-books' or encyclopaedias of the Sung period.

Only the descriptive catalogue of this collection, itself an extensive work in 200 parts, justly called by Wylie 'one of the finest specimens of bibliography possessed by this, or perhaps any other nation', was actually printed and published in the time of Ch'ien Lung. Its value to scholars has quite recently been much enhanced by the almost simultaneous appearance of two independently compiled indexes.

LIONEL GILES.

### 23. AN ILLUSTRATED BUDDHIST SŪTRA.

THE Chinese Library, which is rather poorly supplied with old editions of printed books, has recently acquired a folding volume of undoubted antiquity containing an apocryphal sūtra entitled *Fo shuo ta pao fu mu ên chung ching*, 'on the requital of parents' goodness', the translation of which is attributed to the Indian monk Kumārajīva. Several of the Tunhuang MSS. in the Stein Collection bear nearly the same title, but the texts do not agree. The book is remarkable for a well-engraved frontispiece and a series of no fewer than 21 other woodcuts, depicting with simplicity and vigour various scenes in the life of a child in relation to its parents. There is no date, but the style of printing suggests the earliest Ming period, or possibly even the Sung. Thanks to skilful mounting and repairing by a previous owner, it is still in excellent condition. The format is 27×11 cm.

LIONEL GILES.

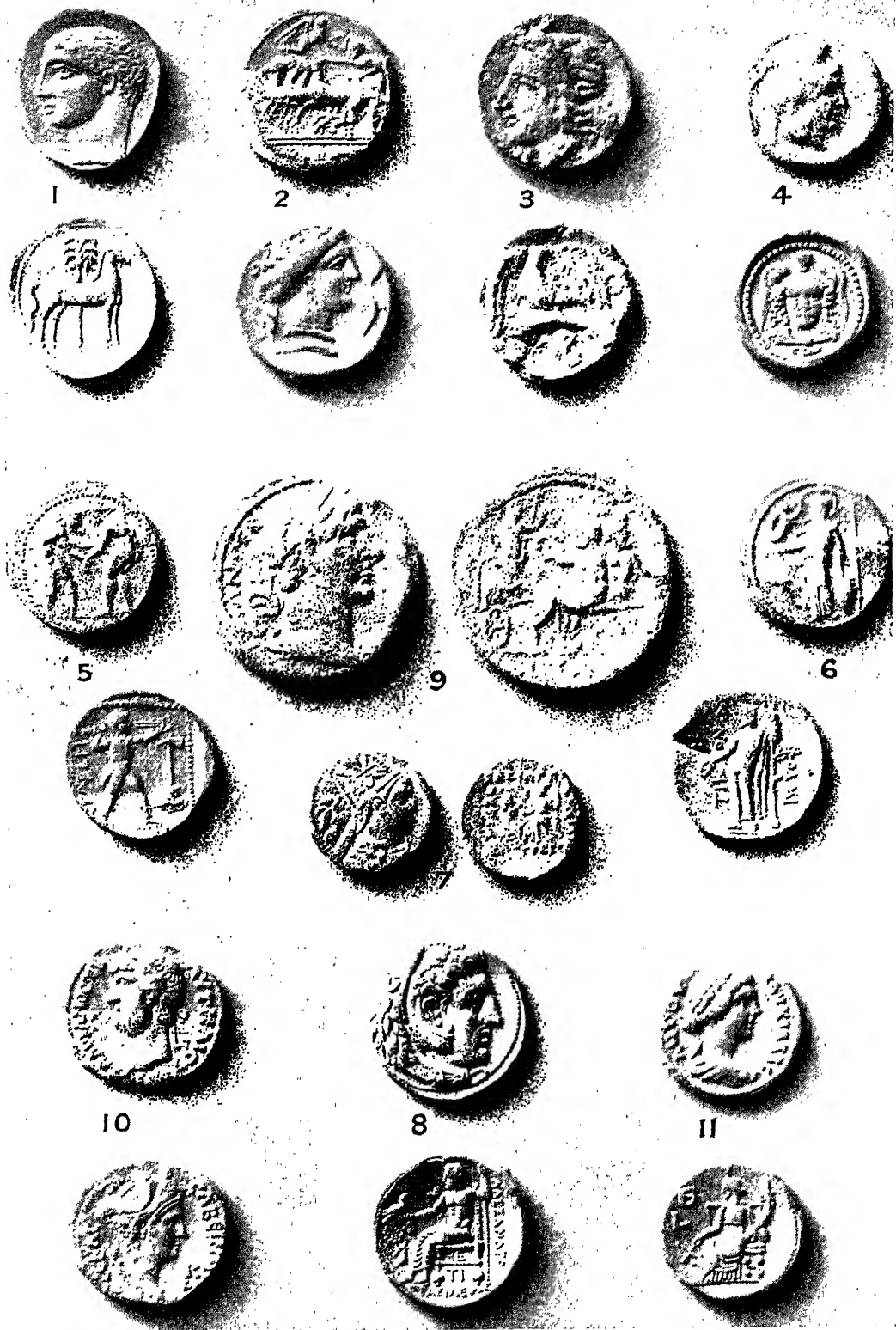
### 24. GREEK COINS.

THE Department of Coins and Medals has received two gifts: one of Carthaginian coins from Sir George Hill, the other of coins of Alexandria from Mr. H. C. Hoskier. Among the former may be noted one of the latest didrachms struck during the Second

Punic War in Spain (weight 110.8 gr. = 7.18 grm. Pl. XI, no. 1), and a Siculo-Punic tetradrachm of the early fourth century B.C. (weight 259.7 gr. = 16.83 grm. Pl. XI, no. 2). The first has characteristic Spanish types—a young, bare head (Melkarth), and the horse and palm-tree. The head is of special interest; though Punic in execution, its correct profile and short straight hair suggest an attempt to render a non-Punic type; and we may wonder whether Scipio, after the capture of the city of New Carthage (the seat of the principal Hispano-Carthaginian mint) intact, did not allow the existing coinage to continue until a thorough organization of the province could be taken in hand. The Siculo-Punic tetradrachm (Pl. XI, no. 2), which is copied directly from Syracusan coins, bears the enigmatic legend *Ziz*, probably representing the Punic name of Panormus, the principal Semitic city of the island. It has, perhaps, an added interest in that it was picked up on the shore of Poole Harbour. How far this fact has significance is doubtful, though instances of the finding of Greek coins in England (principally, like this one, coins of Sicily and the West) are not unknown.

Among the Alexandrine coins may be mentioned a bronze drachm of Trajan, the reverse of which shows the fanciful type of the emperor standing in a chariot drawn by two centaurs (Pl. XI, no. 9); a base silver tetradrachm with the heads of Hadrian and his wife Sabina (Pl. XI, no. 10), and another, hitherto unknown, of Marcus Aurelius, with a pretty portrait of his daughter Lucilla and the figure of Fortune on the reverse (Pl. XI, no. 11).

Recent purchases include the following coins: a set of rare coins from the northern shores of the Black Sea originally in the collection of the Grand Duke Alexander Mihailovitch, among them a silver stater of Olbia, struck about 350 B.C., with the head of Demeter and the representation of a sea-eagle attacking a dolphin, a type peculiar to the Euxine district (weight 150.5 gr. = 9.75 grm. Pl. XI, no. 3). A silver stater of Lycia of about 400 B.C. known in one other example only, and bearing the head of the Parthenos of Athens on either side, once facing (weight 126.8 gr. = 8.22 grm. Pl. XI, no. 4). A silver stater of Selge in Pisidia of the same date, inscribed *Stlegiys* in the local alphabet, and copying the types of Aspendus, a pair of wrestlers and



XI. GREEK COINS



a slinger (weight 160.6 gr. = 10.41 grm. Pl. XI, no. 5). A silver stater of the early fourth century struck at Holmi in Cilicia, a very rare mint, of which the types, Athena and Apollo, are borrowed from the neighbouring city of Side (weight 156.6 gr. = 10.15 grm. Pl. XI, no. 6). A fine silver tetradrachm of Alexander the Great with the head of Heracles and the seated figure of the Olympian Zeus, which one of the symbols on the reverse, the horned head of the horse Bucephalus, shows to have been issued from a far Eastern mint in Mesopotamia or Persia (weight 260.8 gr. = 16.90 grm. Pl. XI, no. 8). The third known and finest example of the only extant coin in bronze of a king, Artavasdes, of Armenia and Media, probably Artavasdes III, A.D. 2-10 (Pl. XI, no. 7): the obverse bears a remarkable portrait bust of the king in a special form of the Armenian tiara, crowned from behind by a little Victory, while the reverse shows the figure of Armenia kneeling with wreath and palm before the king, who wears the national dress—shirt, breeches, and tiara; the inscription, which can now be completed for the first time, reads 'The King of Kings, the mighty Artavasdes'.

E. S. G. ROBINSON.

## 25. RARE ENGLISH MEDALS.

THE Department of Coins and Medals has purchased a number of very rare medals of the sixteenth and seventeenth centuries relating to English history, most of them the unique specimens described in the *Medallic Illustrations*, to supply gaps in the National Collection. Among them are a Dutch medal on the defeat of the Armada with obverse a naval battle, a Dutch medal on the victory won by Prince Maurice, assisted by Sir Francis Vere, over the Spaniards at Turnhout in 1597, and a medal struck by the people of Amsterdam to commemorate the peace with England of 1654. To the reign of Charles II belong a very rare medal on his restoration with reverse St. George, a unique medal on the treaty with Morocco of 1682 with portrait of the Moroccan ambassador and reverse a view of Tunis, and a fine French medal of 1666 on the alliance of France and Holland, with reverse France as Minerva protecting Holland. A medal of Louis XIV on the battle of Fleurus in 1690

is of English interest, as among the captured standards that of England is represented, although no English troops were engaged.

J. ALLAN.

## 26. CHINESE DECORATIONS.

MRS H. B. MORSE has presented to the Department of Coins the Chinese decorations awarded to her late husband, Dr H. Ballou Morse, whose collection of Chinese coins was acquired by the British Museum in 1882. These include the Imperial Order of the Double Dragon, Division III, Class I and II, the Republican Order of the Excellent Crop, Class I and Class III, and the buttons of a mandarin of the third class (ordinary and ceremonial) and of the second class. The diplomas conferring these decorations, which are fine specimens of calligraphy, have been presented to the Department of Oriental Manuscripts.

J. ALLAN.

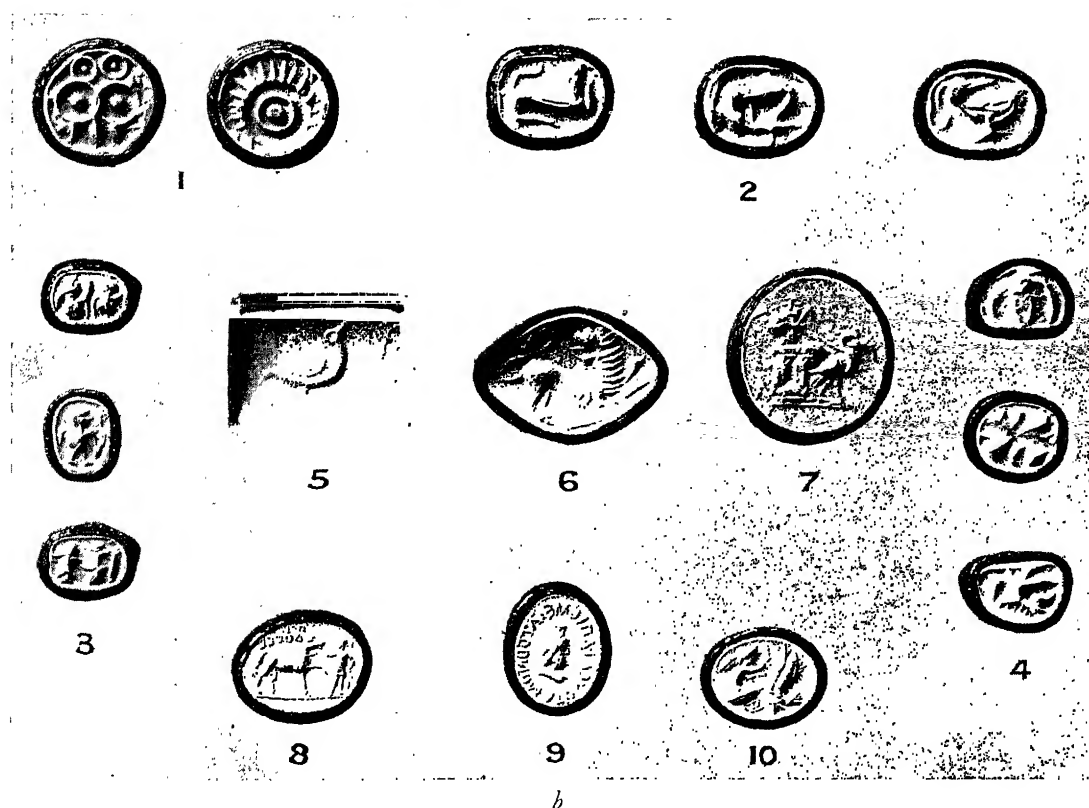
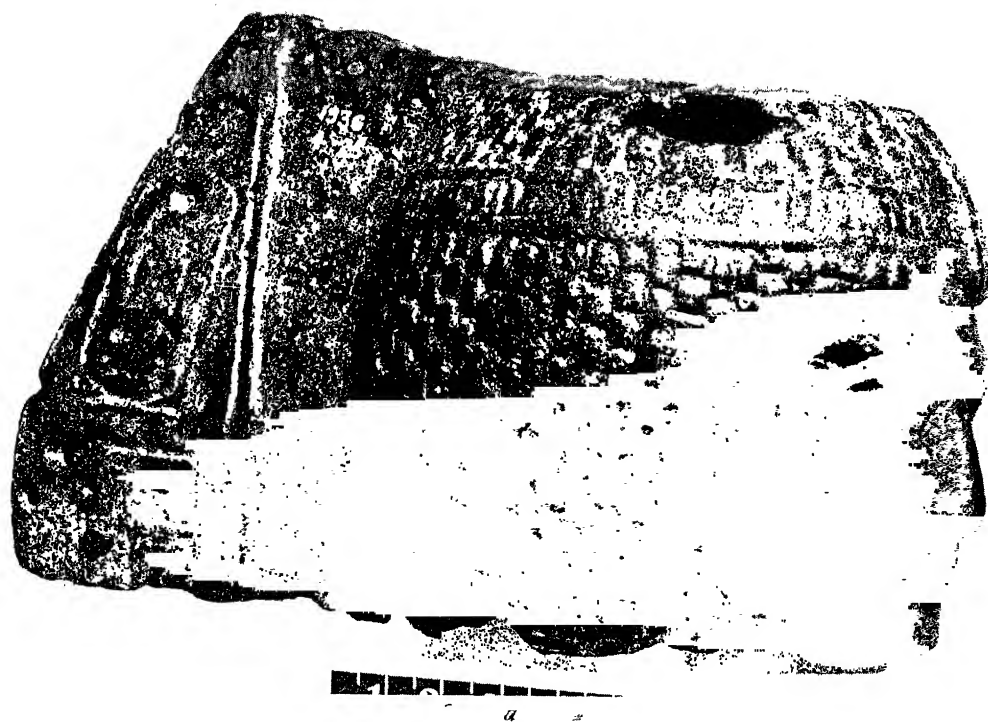
## 27. A BRONZE HEAD OF RAMESES II.

THE head, illustrated in Pl. XII *a*, the gift of Lady Tirard, is an important acquisition, since few bronzes of this period are preserved. The object measures  $3\frac{5}{8}$  inches in height, and once formed part of a large statuette, hollow cast, of the king, backed by a plinth in the form of an obelisk, on which the name and titles of Rameses II are inscribed. The monarch wears a short wig and the particular royal diadem which is regularly worn with it, consisting of a gold fillet with four streamers at the back, two of these, ending in *uraeus*-serpents, being brought forward at the sides of the wig. The groove in front was for affixing the royal emblem of the *uraeus* (or *uraeus* and vulture-head together), perhaps of gold or some other metal than bronze, and on top of the head is a socket to receive a crown, no doubt the double crown of Egypt. A projection from the left of the head suggests, since it is on the wrong side for a side-lock, that the figure held beside it a standard surmounted by divine emblems, a frequent custom at this time.

A. W. SHORTER.

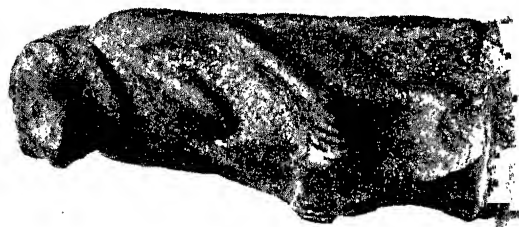
## 28. A FIGURE OF TAURT.

THIS rare statuette, illustrated in Pl. XIII *a*, is the gift of Mr and Mrs Neville Langton. It measures  $2\frac{5}{8}$  inches in height, and

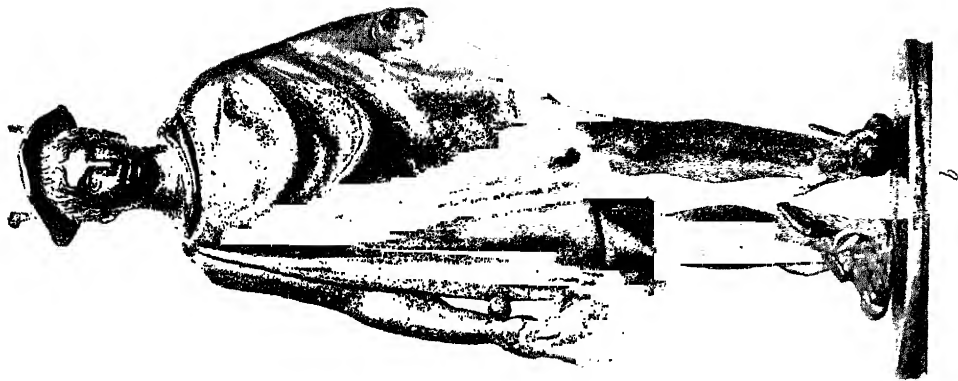


XII. *a*, BRONZE HEAD OF RAMESES II. *b*, MINOAN AND GREEK GEMS





*a*



*b*

XIII. *a*, STONE STATUETTE OF TAURT. *b*, BRONZE STATUETTE OF MERCURY

is carved of a mottled green stone. The deity represented is the grotesque Taurt, a goddess of child-birth, whose body is made up of portions of a hippopotamus, a crocodile, and a lioness. Instead, however, of the usual head, which is a combination of the heads of a crocodile and a hippopotamus, the present specimen has the head and mane of a lioness. The goddess has pendent human breasts, and holds in front of her the hieroglyph *sz*, meaning 'protection'. A socket in the top of the head is for affixing a crown of some kind. The date of the piece is XXXth Dynasty or later. A. W. SHORTER.

## 29. MINOAN AND GREEK GEMS.

THE more interesting of a number of engraved stones recently acquired for the Department of Greek and Roman Antiquities are illustrated on Pl. XII *b*. Nos. 1-4 are seal-stones, in steatite, of Early Minoan date (circa 2500 B.C.); 1 is of primitive lentoid form, thick and straight-edged, with patterns of circles and rays on each side; the other three are triangular prisms of the hieroglyphic class. The designs on no. 2 seem to represent two shields, a man, and two fishes; on no. 3 a quadruped and a bird can be recognized, while the top side of no. 4 depicts a bull's head. No. 5 is a flattened cylinder of chalcedony, with a design of a bird among plants; this little landscape may be dated round 1500 B.C. (Late Minoan I), while the lion on no. 6, a glandular agate, is early Greek, about 650 B.C.

The four remaining stones are of Roman Imperial date, about 200 A.D. No. 7, of haematite, depicts an ibis tied to a vase which stands on an altar-like base and which is filled with flowers or nails. On the back is a Greek inscription, πεπ, πεπ, πεπ. A number of similar gems have come to light in Egypt, and some of these are inscribed εὐπέπτει, which explains at once the inscription on our example and the purpose of the stones; they are amulets worn to ensure good digestion. This interesting gem was presented by Dr L. A. Lawrence. Nos. 8-10 are of jasper. On no. 8 a charioteer holds the palm of victory and leads in a horse; the inscription παρδοσις (= παράδοσις) may be the technical term in use when the team was handed over to the stable-boys after the race. On no. 9 is

a bust of Serapis surmounted by the inscription μέγα τὸ ὄνομα τοῦ Σέραπιδος (*sic*); and no. 10 represents Cupid in a chariot urging forward his steeds, a pair of prawns. F. N. PRYCE.

### 30. A BRONZE STATUETTE OF MERCURY.

THE collection of ancient bronzes has been enriched by a Roman statuette, from the collection of the late J. D. Carr, representing Mercury as the god of commerce, wearing a short cloak and a winged hat and winged sandals, and holding a money-bag in his right hand (Pl. XIII *b*, ht. 13.8 cm.). The left held his staff, pointing forwards and downwards; this is now broken off, but the original position can be seen in other variants of the same sculptural type, such as the statuette from the Oppermann collection now in the Bibliothèque Nationale (Furtwängler, *Masterpieces*, p. 233, fig. 94).

The general form of the head is Polykleitan, and so is the treatment of the hair parted over the centre of the forehead (cf. the head of a statue from Troezen: *Bull. Corr. Hell.*, xvi (1892), Pl. II). The stance, however, has nothing of the Polykleitan *ponderatio*, the weight being on the left leg and the right free. This earlier position was, however, used in the Polykleitan circle, as is shown by the inscribed base of the statue of Aristion by Polykleitos the younger (Furtwängler, *op. cit.*, p. 287 f.; cf. pp. 52 ff., 190 ff.), where the weight, as here, is on the left foot, while the right is flat on the ground to its side. The whole position of the body resembles that of the Hermes formerly in the Lansdowne collection; the feet, the hands, the dexter turn of the head are identical, though the Lansdowne figure is nude, except for the chlamys on the left arm (Furtwängler, *op. cit.*, p. 289, fig. 124).

The chlamys is shorter than that of the Oppermann bronze, where it hangs in a point between the legs; this form is post-Polykleitan. It is made of a thin, clinging stuff, and shows the line of the chest, and the transition from the plane of the belly to that of the right thigh; behind it is stretched without creases over the shoulders and buttocks. The figure is thin through from back to front, and looks very flat in profile.

The pupils of the eyes are marked by a hemispherical depression; the wings on the petasos and sandals are incised to indicate the

feathers; and the purse and leather heel-piece of the sandals are marked with small dots.

In style the statuette shows an eclectic combination of Polykleitan and post-Polykleitan motifs; among Roman works the nearest datable parallels appear to be certain figures in the Hadrianic tondi which now adorn the Arch of Constantine. It is probable, therefore, that this statuette should be assigned to the first half of the second century after Christ.

R. P. HINKS.

### 31. OTHER ACQUISITIONS. CERAMICS AND GLASS.

**P**ORCELAIN cane-handle decorated by Canon Busch of Hildesheim. *Presented by M. Armand Wittekind.*

Syrian glass bottle with masks and another with three handles. *Presented by Col. C. H. Grey, D.S.O.*

### COINS AND MEDALS.

The Imperial Yeomanry Long Service medal of Edward VII and the Honorary Life Membership badge of the National Rifle Association awarded to the donor's brother and presented in memory of him. *Presented by Mr A. D. Passmore.*

Fourteen varieties of Nuremberg counters. *Presented by Dr C. Davies Sherborn.*

A 20-dollar note of the United States of North America 1779. *Presented by Mr Henry Newmarch.*

Three silver and twenty-one bronze coins of the earlier Roman Empire. *Presented by M. Paul Tinchant.*

A medal of Rudyard Kipling by Julio Kilyeni, presented by his admirers in the U.S.A. on his 70th birthday. *Presented by Mr Solton Engel.*

Forty-one siliquae of Constantius II to Arcadius from a treasure trove from Shapwick Moor, Somerset.

A tetradrachm of Ilium of the third century B.C. *Presented by Professor T. O. Mabbot* 'in memory of Sir George Hill's period of administration of the Museum'.

Twelve specimens in bronze of medals recently struck in the Paris mint. *Presented by the Directeur de la Monnaie.*

A medal of Michel de St Martin, Sieur de Cavigny 1638. *Presented by Mr A. Laws.*

## EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A collection of small Egyptian antiquities. *Presented by Mrs Harry McCalmont.*

A circular stamp seal of early Sumerian or Elamite type. *Presented by Dr St Clair Baddeley.*

A stone block from Sana'a with part of a Himyarite inscription. *Presented by Dr Alex MacRae.*

A blue-glazed composition ring bearing the name of the Pharaoh Ai. *Presented by Professor S. R. K. Glanville.*

A ring and gem from Cyprus, both of the early Christian period and of Gnostic type. *Presented by Mr W. H. Buckler.*

A clay tablet of the Agade period with instructions concerning a slave girl. *Presented by Mr W. J. Beasley.*

A Gnostic gem. *Presented by Mr R. L. Gamlen.*

## ETHNOGRAPHY.

A series of stone beads found in a pot buried four feet beneath the dry bed of the Esuabena River, near Akwatia, Gold Coast. *Presented by Mr C. W. Hooper.*

A small wooden fetish figure with nail in forehead and mirror on body, said to have been 'picked up on a battlefield' about 1880. Probably from Loango. *Presented anonymously.*

A finely carved wooden tewha-tewha from New Zealand. *Presented by Mr H. M. Leveson.*

A wooden drum and basketry rattle used in Voodoo ceremonies, from Haiti. *Presented by Mrs M. E. Turnbull.*

A pendant of shell and kangaroo's teeth, from Australia, and a finely carved wooden pin from Niué Island, S. Pacific. *Presented by Mr Arthur G. Hemming.*

Three ancient tin bangles excavated in the WaChagga country, and a coral phallus (?) from a Shirazi tomb near Pangani, Tanganyika Territory. *Presented by Mr E. C. Baker.*

Four painted pottery vases from the Upper Amazon, Peru. *Presented by Capt. F. McDermott.*

Mohammedan rosaries and beadwork ornaments from East Africa.

A small pottery vase representing a man playing a drum, from ancient Peru, Chimu period. *Presented by Miss Emily O. Wills.*

A large hammock with featherwork trimmings, from Eastern Peru.

A series of weapons, some of them inscribed with Koranic texts, from Omdurman, Sudan. *Presented by Mrs Altamont Smythe.*

Three carved wooden figures from the Akamba tribe, Kenya Colony. *Presented by Miss M. Sandys.*

A cloak of flax with feather decoration; one of those presented as a tribute at the funeral of the late Rt. Hon. R. J. Seddon by the Maori chiefs of New Zealand. *Presented by Sir Herbert Daw.*

A series of finely modelled pottery figurines and whistles from the coast of Ecuador. *Presented in memory of Charles Firth, Esq., by Miss Marjorie Firth.*

Five ancient pottery vessels of the Chimu period, Peru. *Presented by Mr O. F. Waterfield.*

Two finely carved wooden stools and a large wooden comb, from the Bush Negroes of Surinam, S. America. *Presented by Jonkheer L. C. van Panhuys.*

A series of stone implements from Patagonia. *Presented by Mr P. W. Reynolds.*

An ethnographical series from tribes of the Nuba Mountains, South Kordofan, Anglo-Egyptian Sudan. *Presented by Mr N. L. Corkill.*

Two spears captured from the Lumbwa tribe during a cattle-raid on the Jaluo; from Kenya Colony. *Presented by Mrs R. Solomon.*

Iron kris of the Majapahit period (circa 1300 A.D.) from Java. *Presented by Mr G. B. Gardner.*

A series of sepulchral pottery vases from caves in the Trobriand Islands, Papua. *Presented by Mr Leo Austen.*

A series of silver ornaments and other objects from Berbers of the Atlas Mountains, Southern Morocco. *Presented by Major and Mrs P. H. G. Powell-Cotton.*

Two silk skirts embroidered with designs formerly reserved for the use of the Royal Family of Burma. *Presented by Miss Caroline Rowett.*

A wooden board for playing the game of mancala, from Antigua, B.W.I. *Presented by Miss C. H. Bell.*

A gold bracelet with signs of the zodiac, from Obuasi, Ashanti, and an old-style cloth of cotton and palm-fibre from Dahomey. *Presented by Capt. R. P. Wild, M.C.*

A roughly carved stone head from Easter Island. *Deposited on Permanent Loan by the National Museum of Wales.*

A series of ancient pottery heads from Santarem, Brazil. *Presented by Miss Carthew.*

An ethnographical series from the Tugela river region of Natal. *Presented by Miss Clayton.*

A polished stone celt and three shell pendants, found at Lake Enriquetta, Dominican Republic. *Presented by Capt. A. Ventura.*

Five ancient pottery vessels from the coastal districts of Northern Peru. *Presented by Mr J. L. Harper.*

A chief's skull head-dress from Samoa, and copper aeolipyles ('fire-devils') from Tibet.

#### MANUSCRIPTS (WESTERN).

Mackenzie Papers (supplementary to Add. MSS. 39187-39211, 40720, 40721). Add. MS. 44866. *Presented by the Baroness Rosenkrantz.*

'Between Two Stools', by Rhoda Broughton; the autograph MS. Add. MSS. 44868, 44869. *Presented by Mr C. F. Bell.*

'Mémoire militaire sur le Portugal', attributed to Gen. Dumouriez, 1807. *Presented by Mr A. Reynell.*

Samuel Rogers, translation of 'Guerra de' Mostri' of Il Lasca (Antonio Fr. Grazzini); autograph. Add. MS. 44875. *Presented by Mr G. McN. Rushforth.*

Index to the transcript of the Parish Register of Bromsgrove, co. Worc., 1653-1719 (Add. MS. 42850), compiled and written by Miss Jeanie Smythe. Add. MS. 44876. *Presented by the Misses M. M. and Jeanie Smythe.*

Forgery of a Keats sonnet. *Presented by Mrs A. F. L. Wilkinson.*

A leaf from a fifteenth-century manuscript containing Lives of female saints, in English. *Presented by Dr Thomas O. Mabbott.*

Musical composition, 'Reverie', for harp, by John Cheshire. *Presented by Mr Harold Cheshire.*

Anonymous letter from Paris, with account of the September massacres, 1792. *Presented by Messrs Howard, Ellison, and Morton.*

Deeds relating to East Bergholt and Monewdon, co. Suffolk, and Bulmer, co. Essex, temp. Henry III—fourteenth century. Add. Ch. 70982-70984. *Presented anonymously.*

Establishment-book of George IV as Prince of Wales, 1795. Add. MS. 44843. *Presented by Miss M. C. Gilling.*

Nine water-colour copies from the Mount Sinai MS. of Cosmas Indicopleustes, by Miss A. M. Benson, M.D. Add. MS. 44844. *Presented by the artist.*

Wrapper of a letter from John Keats to his sister Fanny. Add. MS. 44845. *Presented by the Borough of Hampstead.*

Papers of the Oxenden Family, seventeenth century. Add. MSS. 44846-44848. *Presented by Lady Capel Cure.*

Stock-book of the publishers Daniel Midwinter and Aaron Ward, 1732. Add. MS. 44849. *Presented by Mr W. Roberts.*

Collection of water-marks, mostly original paper, with some tracings. Add. MSS. 44856-44865. *Presented by Mr W. A. Churchill.*

Mackenzie Papers (supplementary to Add. MSS. 39187-39211, 40720, 40721). Add. MS. 44866. *Presented by the Baroness Rosenkrantz.*

Copy of letter from Alexander Pope to 'W. C.', 5 Feb. 1732. *Presented by Messrs William H. Robinson, Ltd.*

Letter from Robert Burns, son of the poet, to — Dickson, 26 March 1851. *Presented by Mr J. Wheele.*

Miscellaneous autographs, from the collection of the late B. H. Soulsby. *Presented by Mr A. C. Townsend.*

Two vellum leaves, part of a Biblical Concordance, fourteenth century, taken from a binding. *Presented by the Royal Society.*

Gretna Green Marriage Certificate, &c. *Presented by Mr J. S. Harding and his sisters.*



Two letters of William Heveningham, of Kettering, co. Norfolk, Regicide, to his servant Mathew Goodericke, 1672, 1677, &c. *Presented by the Baker Library, Harvard University.*

Three letters from Andrew Lang to Miss M. C. Payne, relating to his 'Maid of France'. *Presented by Miss M. C. Payne.*

Eight letters of R. D. Blackmore to Nelson Feddon (supplementary to Add. MS. 43688 R). *Presented by Miss M. Feddon.*

Bond of Frederick, Duke of York, signed, 1792, Cognovit signed by R. B. Sheridan and others, 1797, and another legal document, 1798. *Presented by Mr E. W. F. Johnson.*

Eighty-nine charters relating to Chertsey, co. Surrey, thirteenth century-1678. Add. Ch. 70890-70978. *Presented by Major C. F. R. N. Weston, M.C.*

## PRINTED BOOKS.

Jacobus de Calicio. *Extragrauatorum Curiarum*. P. Posa: Barcelona, 1518. *Purchased.*

Épreuves générales des caractères provenant de la fonderie de Claude Lamesle, lesquels se trouvent présentement dans celle de Nicolas Gando, l'aîné. Paris, 1758. *Purchased.*

Essai d'une nouvelle typographie, ornée de vignettes, fleurons, trophées, filets, cadres & cartels, inventés, dessinés & exécutés par L. Luce, graveur du Roi, pour son Imprimerie Royale. Paris, 1771. *Purchased.*

Tratado de Montería del siglo XV. Manuscrito del Museo Británico publicado y anotado por el Duque de Almazán. Madrid, 1936. *Two copies presented by the Duke of Almazán.*

A Hundred Years of Joint Stock Banking. By W. F. Crick and J. E. Wadsworth. With a foreword by the Rt. Hon. Reginald McKenna. London, 1936. *Presented by the Chairman, Managing Director, and Directors of the Midland Bank Limited.*

Sketch of the Natural History of Yarmouth and its neighbourhood. By C. J. and James Paget. Yarmouth, 1834.

A Lodging for the Night. By Robert Louis Stevenson. Printed by the Roycrofters: East Aurora, N.Y., 1902. *Two works presented by Sir Charles Sherrington, O.M.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna II, VII, XXV, XXXVI, XXXVII, XLIX. Text and plates. 10 vols. Stockholm, 1933-5. *Presented by the Board of the Hallwyl Museum.*

Anne Boleyn and other poems. By Loyd Haberly. The Gregynog Press, Newtown, 1934. *Presented by the Misses G. E. and M. S. Davies.*

Letters from early New Zealand. Written by Charlotte Godley. With an introduction by Professor A. P. Newton. Printed for private circulation, 1936. *Presented by Lord Kilbracken.*

En Digter ved Arbejdet. Fra Bjørnstjerne Bjørnsons Værksted. Tre Digte udgivet i Facsimile med et Forord om Manuskriptsamlere af Ejnar Munksgaard. Privately printed, København, 1935. *Presented by Mr Ejnar Munksgaard.*

Erewhon. By Samuel Butler. The wood-engravings by Blair Hughes-Stanton. The Gregynog Press, Newtown, 1932. *Presented by the Misses G. E. and M. S. Davies.*

Armando Cortesão. Cartografia e cartógrafos portugueses dos séculos XV e XVI. 2 vols. Lisboa, 1935. *Presented by the Author.*

French (British and Miscellaneous) Signed Bindings in the Mortimer L. Schiff Collection. By Seymour de Ricci. 4 vols. New York, 1935. *Presented by Mr John M. Schiff.*

Encyclopedia of American Biography. New Series. Vols. iii-v. The American Historical Society, New York, 1935-6.

Peck, Adams, and Allied Families. [With illuminated and other plates, and in a coloured armorial binding.] Privately printed, New York, n.d. *Presented by the American Historical Society.*

Pamphilus de amore cum commento familiari. Pierre Le Dru for Claude Jaumar, Paris, 1499/1500. *Purchased.*

Juan Lopez de Palacios Rubios. Repetitio de donationibus inter virum et uxorem. Jacobus de Gomiell, Valladolid, 1503. *Purchased.*

Libro de la recopilacion de las ordenaciones de la ciudad de Çaragoça. P. Bernuz, Çaragoça, 1567. *Purchased.*

Erasmus. Familiarium colloquiorum liber. Simon Colinaeus, Paris, 1527. *Purchased.*

Erasmus. Apologia refellens suspiciones quorundam dictitantium dialogum Jacobi Latomi conscriptum fuisse aduersus ipsum. [Johann Froben, Basel, 1519.] *Purchased.*

The Ashley Library. A Catalogue of the Printed Books, Manuscripts and Autograph Letters collected by Thomas James Wise. Vol. xi. Printed for private circulation. London, 1936. *Presented by Mr T. J. Wise.*

The Thirteenth Volume of the Wren Society. 1936. Designs and drawings by Sir Christopher Wren for St. Paul's Cathedral, the Residentiaries' Houses, and the Deanery. Oxford, 1936. *Presented by the Wren Society.*

## PRINTS AND DRAWINGS.

W. M. R. Quick, Boulogne Harbour. Woodcut. *Presented by Miss Flora Russell.*

C. Reginald Grundy, Catalogue of the Nettlefold Collection, vol. ii. *Presented by Mr F. J. Nettlefold.*

Joseph Farington, R.A., Album of 56 drawings on the River Clyde. *Purchased.*

Henry Walter, Portrait of Samuel Palmer, 1819. Drawing. *Purchased.*

Arthur Watts, 'The Village Institute'. Drawing. *Presented by Mrs Arthur Watts.*

M. Birket Foster, Water-colour drawing. *Bequeathed by the late R. R. Cory.*

E. T. Parris, Adelaide Kemble as Norma. Drawing. *Bequeathed by the late R. R. Cory.*

W. L. Leitch, The Dogana, Venice. Water-colour. *Bequeathed by the late R. R. Cory.*

Charles J. Watson, Two Etchings. *Presented by Miss E. P. McGhee.*

C. Lees, 'Grand Match of the Caledonian Curling Club', 1858. Engraving. *Presented by Miss F. L. Cannan.*

Playing-card with a map of Norfolk (completing pack already in Department). *Presented by Mr H. Whitaker.*

Walter Crane, Four drawings and a letter. *Presented by Mrs Lionel Crane.*

Dominique Barrière, View of S. Gregorio and of S. Giovanni e Paolo, Rome. Drawing. *Presented by Messrs P. and D. Colnaghi.*

John Linnell, Portrait of Baldomero Espartero. Lithograph. *Presented by the Marquis de Moral.*

Alfred Rubens, Anglo-Jewish Portraits. Book. *Presented by the Author.*

Lowes Cato Dickinson, Fifteen pencil drawings. *Presented by Miss Lowes Dickinson.*

Francesco Piranesi, The Temple of Isis at Pompeii. Etching coloured by J. L. Desprez. *Purchased.*

Samuel Ireland, Seven sketch-books. *Purchased.*

William Blake, Three drawings. *Presented by the Autotype Company.*

Seven anonymous engravings connected with Mount Athos. *Presented by Dr Ella Brisco Owen.*

Thomas Lowinsky, Three drawings. *Presented by Mrs James William Field.*

Sir Frank Short, Two mezzotints after Turner and De Wint. *Presented by the Artist.*

W. S. Bagdatopoulos, Fifteen drypoints. *Presented by the Artist.*

G. Hunt after J. Pollard, Two coloured aquatints. *Presented by the National Picture Print Society.*

C. F. Winzer, Four lithographs. *Presented by the Artist.*

P. Baistrocchi, Architectural Study. Drawing. From the Warwick Sale. *Purchased.*

Anon. Flemish, about 1600. Two drawings of St Peter's, Rome. From the Warwick Sale. *Purchased.*

Marguerite Gérard, Study of a Woman's Head. *Purchased.*

Joseph Farington, The Gare-loch. Water-colour. *Purchased.*

T. Thrumpton, Pastel portrait. *Purchased.*

F. Stowers, Carisbrook Castle. Water-colour. *Purchased.*

D. H. M. Harting, Etching. *Presented by the Artist.*

H. Schouten, Engraving. *Presented by Jonkheer C. Chr. van Eeghen.*

H. Macbeth-Raeburn, Mezzotint after Raeburn. *Presented by Sir Alexander Gibb, G.B.E., C.B.*

Lily S. Converse, Four lithographs. *Presented by the Artist.*

Two seventeenth-century French playing-cards. *Presented by H.M. Office of Works.*

## RECENT PUBLICATIONS

IN 1926 the Museum acquired the only known copies of the following Spanish incunabula: *Coplas sobre diversas devociones y misterios de nuestra santa fe católica*, by Fray Ambrosio Montesino; *Coplas de la pasión con la resurrección*, by the Comendador Román; *La Historia del noble Vespasiano, emperador de Roma*, and *La Revelación de San Pablo*.

Facsimiles of the first two works, both products of the earliest Toledo press, have now been issued by the Trustees, with introductions by H. Thomas. These facsimiles make readily available texts previously inaccessible to students of Spanish literature and typography. The Comendador Román's *Coplas* had not been reprinted since the fifteenth century. Those of Fray Ambrosio Montesino—who is shown to have been Bishop of Sardis, and not of Sardinia as described hitherto—were partly included, though sometimes in completely recast form, in his well-known *Cancionero*, first printed in 1508, and several times reprinted during the sixteenth century.

The price of each volume is 25s.

**T**HE *Vasari Society for the Reproduction of Drawings by Old and Modern Masters*, which had been in active existence since 1905, issued its final portfolio this year. The Trustees of the British Museum have taken over from the defunct Society the large stock of separate reproductions of drawings in the British Museum, which will now be obtainable at the counters in the entrance-hall of the Museum.

## EXHIBITIONS

**A**N exhibition was opened in the King's Library on 11 July in commemoration of the quatercentenary of the death of Erasmus, which took place in the night from 11 to 12 July 1536. The principal exhibit consists of printed books and includes upwards of a dozen first editions of various works by Erasmus, including that of the *Moriae encomium* (*Praise of Folly*), ascribable to 1511. There are also a number of early translations into English, as well as various

books illustrating Erasmus's connexion with England. Other exhibits include three letters wholly or partly from Erasmus's hand, four portraits from designs by Holbein, Dürer, and others, and four medals struck in honour of Erasmus at various times.

An exhibition has been arranged in the Grenville Library to commemorate the quatercentenary of William Tyndale's martyrdom (6 October 1536). The exhibits, which are supplementary to the editions of Tyndale's translations on show in the English Bibles Case in the King's Library, include a selection of contemporary documents relating to the translator and his associates and prints of Tyndale and the scene of his martyrdom.

### APPOINTMENTS

**SIR GEORGE HILL** retired from the Directorship of the Museum on 24 June, as announced in *B.M. Quarterly*, Vol. X, no. 3, and Mr Edgar John Forsdyke, M.A., F.S.A., Keeper of Greek and Roman Antiquities, who had been appointed by His Majesty the King to succeed Sir George as Director and Principal Librarian, took office on the 25th.

The Principal Trustees have appointed Mr Frederick Norman Pryce, M.A., F.S.A., Deputy Keeper of Greek and Roman Antiquities, to the Keepership; and Mr Edward Stanley Gotch Robinson, M.A., F.S.A., Acting Deputy Keeper of Coins and Medals, to be Deputy Keeper.

They have also made the following appointments:

To be Assistant Keeper (Second Class) in the Department of Greek and Roman Antiquities, Mr Charles Martin Robertson, B.A., of Trinity College, Cambridge.

To be Temporary Assistant Cataloguers (the staff of whom is now complete):

Mr Charles Francis Beckingham, B.A., of Queens' College, Cambridge.

Mr John Laurence Wood, B.A., of Merton College, Oxford.

Mr Harold McCullagh, B.A., of Christ's College, Cambridge.

## THE NORTH DOOR

THE North Door of the Museum was re-opened in June, having been closed for reasons of economy since 1931.

Eventually access to the Reading Room from this direction will be possible for readers. Until the completion of the new North Library, however, readers must enter as before by the Main Entrance, or if they enter by the North Entrance must make their way to the Reading Room by reaching the Main Entrance Hall. The North Door admits to the lower floor of the King Edward Building, whence there is a lift to the top floor, between the Print Room Gallery and the Egyptian Rooms. The most direct access to the ground floor of the old building is by the east end of the Ceramics Gallery, where a passage and short flight of stairs leads to the King's Library.

ERRATA, Vol. X, no 4

p. v, no. 85. *For Sylvestre read Silvestre.*

## LIBRI DESIDERATI. II

### SECOND SHORT-TITLE LIST OF BIBLIOGRAPHIES NOT IN THE BRITISH MUSEUM LIBRARY

*Compiled by* THEODORE BESTERMAN.

- [N.B.—Unless a particular edition is specified it is the original one which is required.]
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### 32. AN INDIAN MEDIEVAL SCULPTURE.

THE British Museum is rich in medieval sculpture from northern and north-eastern India, but the west and the south are hardly represented. After the invasions of the Huns and the collapse of the Gupta empire in the sixth century A.D., the area that we now know as Rajputana had a confused history in the medieval period, the country having been largely overrun by a Central Asian people, the Gurjaras, whose tribes continued to rule over most of the country for several centuries. In the second half of the ninth century a ruler named Bhoja, of the Pratihāra house, arose from among them and dominated the whole of northern India for fifty years. To the period shortly after his death in 882 may be assigned the sculpture here reproduced (Pl. XIV). The Museum is indebted to Professor R. Newstead, F.R.S., for the gift of this example of western Indian sculpture from the end of the early medieval period.

It is of sandstone, about 1 foot 2 inches by 1 foot, and, though a fragment, is in fairly good condition. The main fracture is certainly very old and it is possible that it may have been broken by the carver in undercutting. Though the principal figure seems to have been finished, the secondary female figure seems to be only partly disengaged. The subject is the god Brahmā, the third member with Vishnu and Śiva of the Hindu trinity, four-armed and four-headed, with his wife Sāvitrī seated on his left lap. Only one of his hands survives, the front right hand, and this holds the *aksha-mālā* or rosary. He wears a close-fitting transparent garment caught in at the waist, and jewellery. The body of the figure is completely undercut. The sculpture is a good example of the work of the period and a welcome addition. B. GRAY.

### 33. JUTISH ORNAMENTS FROM KENT.

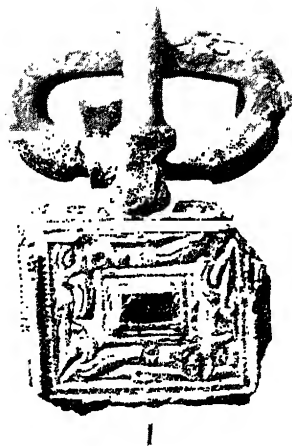
THE remainder of the Anglo-Saxon collection from a cemetery at Howletts, three miles east of Canterbury, has been acquired from Mr A. E. Relph, F.S.A., and the specimens selected for illustration (Pl. XV) supplement those already published (*B.M.Q.*, Vol. X, no. 3, p. 131). They are typically Jutish, and though not traced back to their continental home, are found in Kent and the

Isle of Wight, which Bede says were occupied by the Jutes. Of the three buckles the central one (no. 2) is obviously early, its coarse cell-work in red and green being reminiscent of foreign cloisonné; and comparison with one from Dépt. Aisne illustrated by Boulanger (*Le Mobilier funéraire*, pl. 25, no. 2) suggests that the green triangle below the tongue is the bee-pattern that often appears in a more realistic form. The other buckles, with garnet inlay and gilt animal ornament, are of white metal and locally common in the sixth century, like the circular brooches with keystone garnets (nos. 4-6). Their finely executed inner border of zigzags filled with niello is in the classical tradition. It occurs also on the two square-headed brooches of silver with garnets and traces of gilding (nos. 9, 12), which are of medium size; much larger and diminutive examples being found not only in the Jutish area, but also in the Charente, where the Herpes cemetery contained, besides purely Frankish forms, a small series with close parallels in Kent. One from Howletts (with a disk like a keystone brooch attached to the bow) is figured with a variety found near Sittingbourne in the *Anglo-Saxon Guide*, figs. 57, 56, and on pl. XIV, nos. 1-5 are small brooches from Herpes, two of which closely resemble nos. 10 and 11 from Howletts. No. 8 with semicircular head is also akin to specimens from Herpes (Collection Delamain, Soc. Arch. et Hist. de la Charente, 1890-1), and no. 7 has parallels in northern France as well as in England (cf. *Guide*, fig. 68). There is also a quantity of glass and pottery vessels and iron weapons in this collection, indicating a flourishing community in the sixth century; but the Charente connexion throws no fresh light on the continental home of the Jutish immigrants. R. A. SMITH.

#### 34. THE REGINALD R. CORY BEQUEST.

THE Department of Oriental Antiquities has had a windfall in the bequest made by the late Reginald R. Cory. Eighty-one objects in all have been added to the Collections. They are mostly Chinese porcelain, but there are also a few specimens of Canton enamel and some small objects in 'hard stone'.

Our Chinese Ceramic Collections, excellent as they are, still contain a few noticeable gaps, and it is fortunate that the Cory bequest



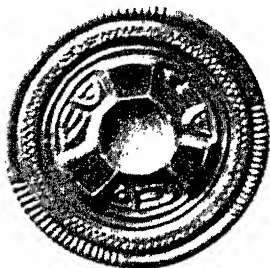
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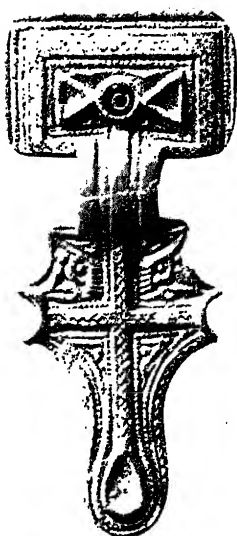
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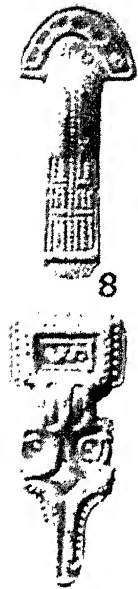
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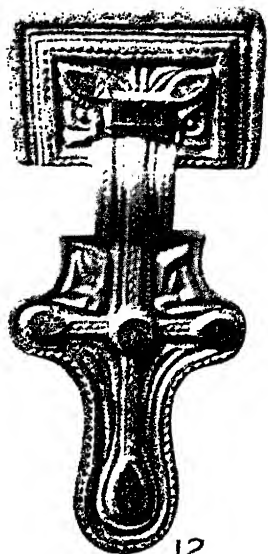
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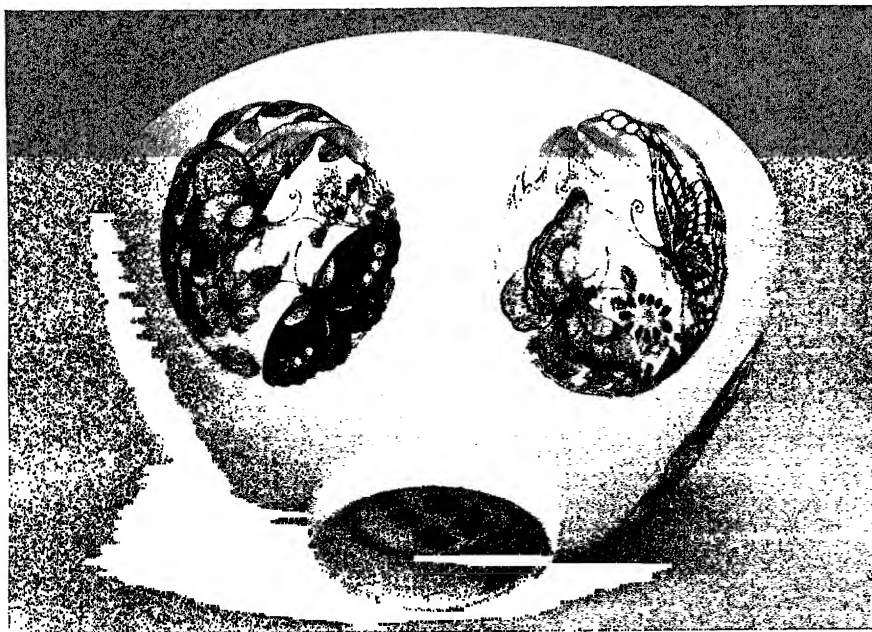


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12

XV. JUTISH ORNAMENTS FROM KENT



*a*



*b*

XVI. *a*, PORCELAIN BOWL, YUNG CHENG PERIOD.  
*b*, PORCELAIN DISH, K'ANG HSI PERIOD

should go a long way to filling two of them. The more delicate kinds of *famille verte* porcelain made in the later years of the K'ang Hsi period were poorly represented, a notable absentee being a specimen of the 'birthday plates' which are generally regarded as typical of this group. The want has now been supplied, and Pl. XVIb shows one of these dainty little dishes with a charming design of a bird on a fruiting peach-bough. The peach itself is symbolical and carries a wish for long life; and in the border of the plate this wish is expressed in the four characters of the Imperial birthday-greeting—*wan shou wu chiang* (a myriad longevities without ending).

Two lovely bowls are decorated in a similar style with birds and fruit-boughs in fine translucent enamels, among which green, yellow, red, and black are the principal colours, the blue enamel of the earlier *famille verte* scheme being conspicuously absent. Like the birthday plate and other members of this group the bowls bear the K'ang Hsi reign-mark in six characters in blue.

Another and more heavily decorated type of late K'ang Hsi porcelain is represented by two 'palace bowls' with scrolls of large flowers, inset with good-wish characters, in a blue ground. They are painted in thick, opaque *famille rose* enamels and they must be among the earliest specimens of that family for they have on their bases in pink enamel the Imperial mark *k'ang hsi yü chih*,—K'ang Hsi (porcelain) made by Imperial order.

The full development of the *famille rose* belongs to the succeeding reigns of Yung Chêng and Ch'ien Lung; and here again the Cory collection supplies some much-needed examples. There are a large, bottle-shaped vase with bold design of a peach-tree in fruit, and a bowl and saucer dish with similar decoration; there are a dish with foliate edges and beautifully painted flowers, and a bowl with charmingly drawn medallions of butterflies (Pl. XVIa), both of which have the Yung Chêng mark; and there is an imposingly large vase with panels of Taoist figures in a *mille fleurs* ground which has the Ch'ien Lung mark.

A mixture of the *famille verte* and *famille rose* palettes is seen on a vase with well-painted landscape which doubtless belongs also to the Ch'ien Lung period.



The bequest includes, besides, a small Lung-ch'uan celadon bowl, doubtless a waster from the kiln-site, but with glaze of fine quality. It belongs to the Sung dynasty, and so does a small bowl of rare marbled earthenware. Otherwise only the K'ang Hsi and later periods are represented; and the number of items is swollen by thirty-five snuff-bottles, of porcelain, glass, enamelled metal, and hard stones, among which there are several unusual types.

R. L. HOBSON.

### 35. POTTERY AND BASKETWORK FROM ABYSSINIA.

A REPRESENTATIVE series of pottery and basketwork has been presented to the British Museum by Sir Claud Russell, K.C.M.G., collected while he was British Minister to Abyssinia between 1920 and 1925.

While the Museum is comparatively rich in metalwork from Abyssinia, it has very few examples of the important industries of pottery and basket-making from this region.

The importance of this collection is enhanced by the economic and political changes now taking place in Abyssinia, which will probably end in the complete disappearance of these aboriginal industries.

The basketwork, comprising a very fine series of coiled baskets from various parts of Southern Abyssinia, shows a highly developed technique, which is perhaps only to be surpassed in Africa by that of the WaTusi of Ruanda.

The pottery, consisting mostly of cooking-vessels, drinking-cups, and other domestic ware, is made of a comparatively thick, coarse paste burnished black. In the latter respect it resembles some black pottery from Uganda, but it is not ornamented by 'rouletting'; instead, ornament is produced by incising, and by leaving parts of the pot unburnished. In form, certain of the vessels suggest survivals from a more primitive phase, when the potters' art was not so widespread as it is to-day. A small flask is reminiscent of the skin water-vessels described by Theodore Bent in his 'Sacred City of the Ethiopians', and a drinking-cup reproduces exactly the form and details of a horn cup already in the Museum.

One of the most interesting objects in the collection is a pottery incense-burner over which clothes were stretched on a wicker frame 'to give them a pleasant smell'.

A. DIGBY.

### 36. GREEK AND ROMAN COINS.

THE Department of Coins has received from Mr E. S. G. Robinson, F.S.A., Deputy Keeper of the Department, a series of Greek, Roman, and English coins. Among the sixty Greek coins may be mentioned 11 silver coins of Lycia from a find in fine condition with portrait of Augustus and rev. type two lyres, with various symbols (Pl. XVII*a*, no. 1), five Philisto-Arabian coins of the fourth century B.C. imitating Athenian and other types, possibly of Gaza (Pl. XVII*a*, no. 2), a fine drachm of Epirus of about 200 B.C. with bust of the Dodonaean Zeus (Pl. XVII*a*, no. 3) and selections from recent finds of coins of Cappadocia and Cos. The Roman coins include a Romano-Campanian didrachm, denarii of Augustus struck at Emerita in Spain in very fine condition (Pl. XVII*a*, no. 4), found at Ramallas in Zamorra, Spain, with silver armlets now in the Department of British and Medieval Antiquities, and a bronze coin of some Roman colony in Western Asia with portrait of an unknown governor M. Rutilus (Pl. XVII*a*, no. 5). The English coins include a fine ancient British stater with the inscription VO-CORIO (Pl. XVII*a*, no. 6), found at Cheddar and perhaps struck at Corinium (Cirencester).

The Department has purchased a fine aureus of the Roman Emperor Vespasian (Pl. XVII*a*, no. 7), rev. Concordia seated, of unusual fabric and eastern mintage.

Dr C. Davies Sherborn has presented a fine specimen of the Merovingian copy (Pl. XVII*a*, no. 8) of the solidus of the Byzantine emperor Maurius Tiberius (582-602 A.D.) struck at Marseilles, sometimes attributed to Gondovald.

J. ALLAN.

### 37. ENGLISH COINS FROM THE LAWRENCE COLLECTION.

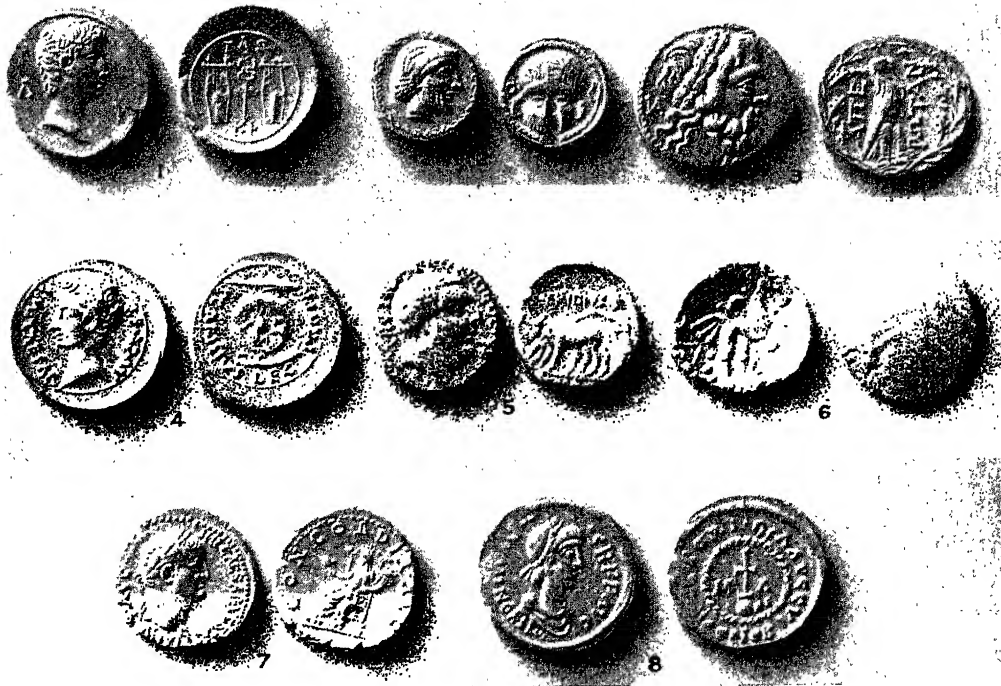
THE Department of Coins and Medals has recently acquired sixty-three more coins from the collection of Mr L. A. Lawrence, F.S.A. This selection includes nineteen gold nobles (Pl. XVII*b*,

nos. 1, 2) and half-nobles of Edward III, chosen to continue the series acquired from Mr Lawrence in 1935 (*B.M.Q.*, Vol. X, p. 24). Mr Lawrence has specialized in the coinage of this reign, and eleven silver coins of Edward III have also been chosen. The most important of these are a halfpenny and a farthing of London, each unique of its particular issue. In the selection are ten rare groats and smaller coins of Richard II. One of these groats (Pl. XVIIb, no. 3) bears the name of Richard, but is thought to have been struck by Henry IV, since no early groats of Henry in his own name are known. The remaining twenty-three coins are groats and smaller silver coins of Henry VII, chosen mostly to complete the Museum series of his early profile portraits (Pl. XVIIb, no. 5). Amongst them, however, is a groat which bears an otherwise unknown and as yet unexplained full-face portrait (Pl. XVIIb, no. 4) of the king. DEREK F. ALLEN.

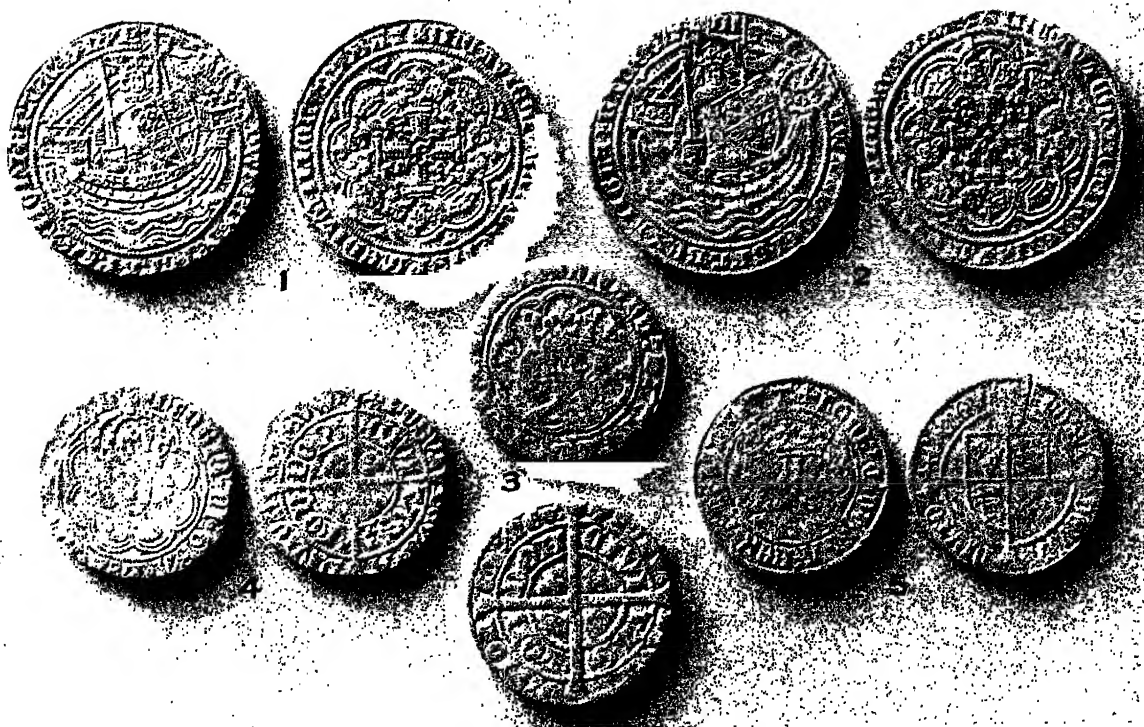
### 38. A LATE GEOMETRIC ATTIC AMPHORA.

THIS vase (Pl. XVIII), recently acquired for the Department of Greek and Roman Antiquities, fills a gap in the Museum series of Attic pottery. The change from geometric to orientalizing was not a gradual one; the geometric style, having lasted with comparatively small changes for centuries, was suddenly swept away, and there are not a great many vases which can be truly called transitional. Ours is such a piece. A good geometric example already in the Museum is an amphora of the same shape, little if at all earlier than ours, but still showing no break with the geometric style. The patterns on the lower part of the vase are almost band for band the same; then comes a change. The main picture is narrower, and below it is a broad maeander; there is no shoulder picture—only bands of pattern, no neck picture but an elaborate maeander-square. The drawing is likewise different. The horses are very like ours, but their forelegs are mere sticks, running straight from breast to hoof without indication of muscles or joints. The chariot-wheels are smaller and are less organically connected with the car. The greatest contrast is on the neck: the maeander-complex is never found outside pure geometric, the preying lion never in it.

The change in spirit is well seen in contrasting the two sides of the



*a*



*b*

XVII. *a*, GREEK AND ROMAN COINS. *b*, ENGLISH COINS FROM THE LAWRENCE COLLECTION



XVIII. LATE GEOMETRIC ATTIC AMPHORA

neck of the new vase. That shown in the general view is as little removed from geometric as such a subject could be. The lion stands four-square, body horizontal, head lifted looking straight forward. One forepaw is raised and laid on the head of the deer, which lies in a traditional geometric position, while the hindmost leg is slightly lifted as if to balance. The other (Pl. XIX*a*) is far more vigorous. With one front paw, as on the other side, the lion is striking the deer's head, while the other, instead of being planted evenly on the ground, is lifted and points backwards, throwing forward in effect the whole front of the body. The deer, too, is breaking from the conventional posture; the head is lifted to the blow, and one leg has shot out behind, only to be caught by the lion's other forepaw. The first picture shows us a lion and a deer in such a relation that one can only suppose that the lion is killing the deer; the second shows us the act—a lion killing a deer. The birds in the neck pictures are another ungeometric innovation. On 7th- and 6th-century vases horsemen are often accompanied by birds flying in the same direction, which are thought, no doubt rightly, to be meant to emphasize the forward movement. Our birds are scarcely removed in form from geometric ornaments, but the direction and the sharp downward turn of head and neck must be meant to stress the attacking movement of the lion. This goes to show that the effort to represent motion and action was deliberate.

Our vase does not stand alone. The group will be discussed by J. M. Cook in a forthcoming article on Protoattic Pottery in the *Annual of the British School at Athens*. The date of our vase must be rather late in the 8th century, but this, I hope, will be more closely determined by Mr Cook.

M. ROBERTSON.

### 39. A HELLENISTIC PORTRAIT.

THE life-size head illustrated on Pl. XIX*b, c* was found many years ago at Benghazi, the ancient Euhesperidae or Berenice, in the Cyrenaica, and has been presented to the Department of Greek and Roman Antiquities by Mrs M. Alvarez. It represents a woman of middle age with plump, somewhat idealized features; her hair is waved back from a central parting; a veil is drawn over the head and

underneath it appears the edge of a hair-ribbon. The material is large-grained white marble; the surface is somewhat weathered and the lower edges of the veil are broken. The sculptor has left unfinished the hollows under the ears, where the drill-holes are still visible.

The head is doubtless broken from a votive statue of stock type and may be assigned to the third century B.C. A close parallel to the folds of the veil and of the hair is afforded by coins of Philistis, consort of Hieron II of Syracuse (*McClellan Catalogue*, i, pl. 105, nos. 7 and 9); but the features are not those of Philistis, and if the head is to be identified with any historical character, another suggestion may be hazarded. In Cyprus, a land which shared with the Cyrenaica the distinction of Ptolemaic rule, the votive sculpture of the Hellenistic period is all 'ready made', kept in stock sizes to suit the purse of the dedicator, and modelled upon the portrait statues of members of the royal family, although, as a result of the incompetence of Cypriote sculptors, the portrait-element is often caricature rather than recognizable likeness. If the same practice prevailed in the Cyrenaica, our head would be derived—possibly only at second or third hand—from the type of a Ptolemaic queen, and we may think of Berenice II. It fulfils fairly well the conditions demanded by the coin-types (Svoronos, *Νομ. Πτολ.*, pl. 29, nos. 1–5) and it will be a couple of decades or so later than the girlish head of Berenice II from Cyrene published by Anti (*Africa Italiana*, 1927, p. 167). On the sides of what remains of the neck there is a wrinkle which may well be part of the characteristic Ptolemaic goitre. F. N. PRYCE.

#### 40. BRONZES FROM IRAN AND ELSEWHERE.

THE bronzes illustrated on Pls. XX–XXII come for the most part from ascertained sites and form part of a larger collection of such objects selected because they represent types not hitherto in the Museum.

A certain number of these are from Luristan. The small ornament with animal heads, spirals, and a spiked decoration, Pl. XX, no. 4, is presumably some part of a horse-trapping. The pin, Pl. XX, no. 3 (length over 13 cm. or about 5½ inches), which shows a three-quarter



*a*



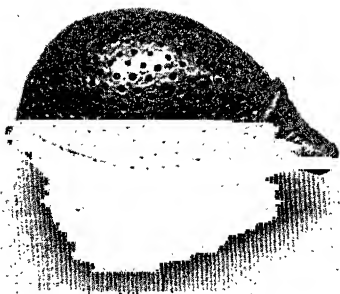
*b*



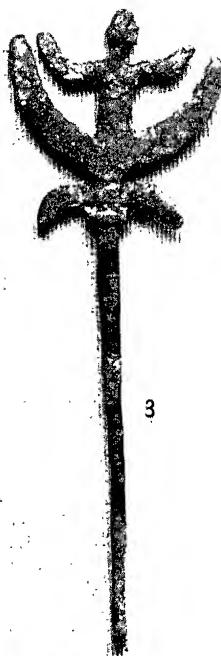
*c*

XIX. *a*, DETAIL OF ATTIC AMPHORA. *b*, *c*, MARBLE HEAD FROM CYRENAICA

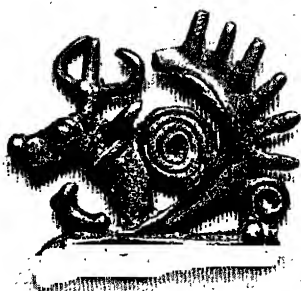




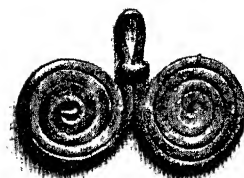
2



3



4



5



6



7



8

XX. BRONZES FROM IRAN, IRAQ, AND ASIA MINOR

length human figure rising from a crescent above an inverted lunate head, is a theme which curiously anticipates a symbolism common during the times of the Roman Empire. The amulet with a suspension ring, Pl. XX, no. 2 (length about 7.5 cm. or  $2\frac{3}{4}$  inches), takes the form of some conventionalized 'naked goddess' forms made in stone and clay at a very early period in Assyria, similar to a type found in Crete. The small mace-head with bosses on Pl. XXI, no. 4 (length 5.5 cm. or over 2 inches), is of a type known hitherto only in stone. Each of the bosses is pierced as if the sockets so made held short studs; the head of one such apparently remains. The lower bosses all point upwards, the upper bosses downward; it is hard to conjecture the use of the studs if such there were. The shaft-hole tapers irregularly from 1.5 cm. at the bottom to 1 cm. at the top. The two beak-spouted pots, Pl. XXII, *d* and *b*, with circular bosses, are a fairly common type (11 cm. or  $4\frac{1}{8}$  inches and 5.5 cm. or  $2\frac{1}{2}$  inches high respectively). The elaborate holder or *pelle à offrandes*, Pl. XXIIa, is, on the other hand, a most unusual object. The form imitates either a wheeled cart or a sledge, the wheels or runners being replaced by four legs. Three animals stand facing the rear of the cart on an edge some 4 inches long by  $\frac{3}{4}$  inch broad, above the cart, the bottom of which is sunk nearly 1 inch, and is only  $2\frac{1}{4}$  inches long, terminated by an upturned edge  $\frac{3}{4}$  inch inside the termination of the sides. The long shaft, 20 cm. or 8 inches, which turns in a socket as long as the upper edge, carries two animals facing in different directions, has a ring-attachment which serves as support, and rises to a yoke cast separately, the three ends thus made being shaped into unidentifiable animal heads. There is no convincing evidence that there was ever a fourth animal on the cart, though it is natural to assume a symmetrical arrangement. All these bronzes are subject to the doubts about the date of bronzes from Luristan which are sometimes ignored.

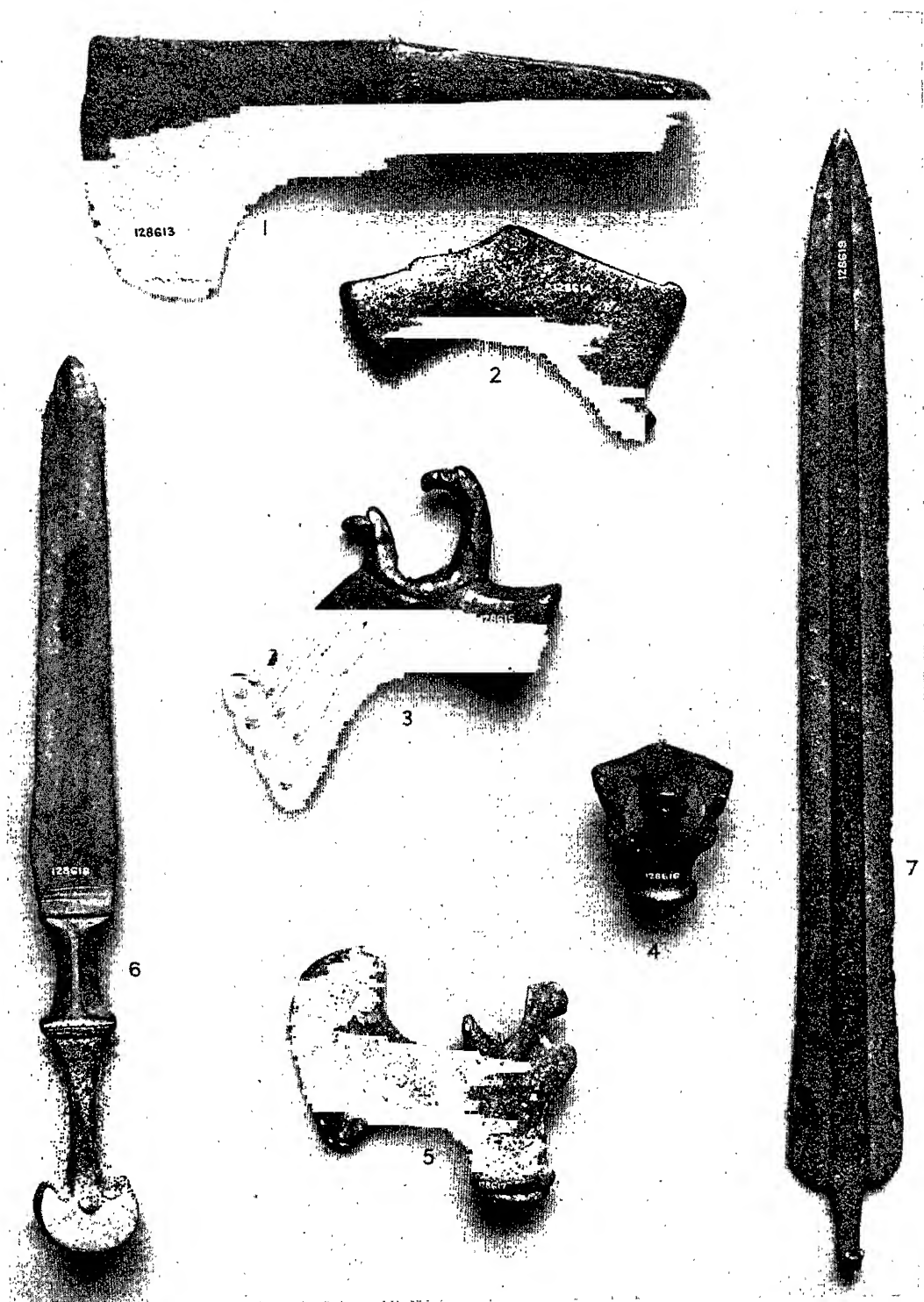
The fragment of a concave-sided vessel, Fig. 1, decorated with a continuous frieze of human figures between bands with geometrical patterns, is from Nihawand. The bronze seems to have been chased over a bitumen ground; it is not *repoussé*. Something has gone wrong with the detail of the faces, so that they appear noseless, with pointed

chins. The harp seems to have eight strings; the rectangular object is also doubtless a musical instrument, identified by Canon Galpin as an *adapu*, beaten with the hand. The curious object held by the broken seated figure might be a rather mis-shapen fish; the impression given by the drawing is not quite correct. There are some small fragments which belong to this vessel, which do not help much; the



FIG. 1. Engraved bronze fragment

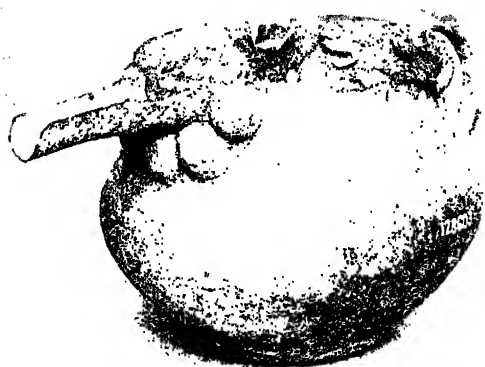
height of this large fragment is 8.5 cm. or  $3\frac{3}{8}$  inches. Of the tools illustrated on Pl. XXI, nos. 1, 2, 3, and 5 are also from Nihawand. The combination of hammer and adze, no 1, is unusual; the vertical edge is less than 1 cm. wide at the top, and tapers downwards, but certainly seems to have been used as a hammer. The shaft-hole has a diameter of rather less than 3 cm. or about 1 inch, and the total length is about 21.5 cm. or  $8\frac{1}{2}$  inches. The hammers, nos. 2 and 3, are of a remarkable type. The simpler of the two has a groove running up the inside of the wider arm through the shaft-hole, which measures 2.5 cm. by 0.8 cm. The lower end of this wider arm was tied to the shaft through a hole on a projection, bottom right on the photograph. The stout square-headed nail driven through the shaft-hole near the groove is still in position. The object is heavy and may be of exceptional composition. The more ornate example, no. 3, is a precisely similar type, save that the hole at the lower end of the



XXI. BRONZES FROM IRAN



*a*



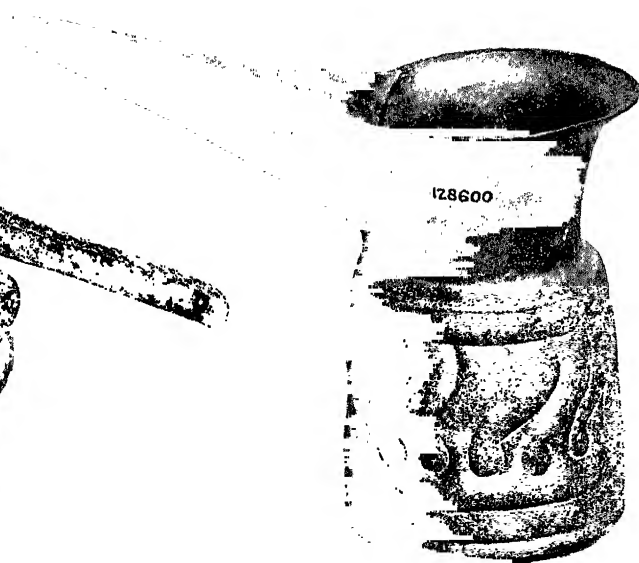
*b*



*c*



*d*



*e*

wider arm is not in a projection, while the nail through the shaft has disappeared. The animal-heads cannot be certainly identified but are most probably horses. The hammer-face measures about 2.5 cm. by 4 cm. The axe, no. 5, has an edge now much blunted, but it can never have been very sharp; the type is represented in the hoard from Susa of the time of Shilkhak-in-Shushinak.

The two dagger-blades, nos. 6 and 7, are from the Elburz region. The length of no. 7 is about 40.5 cm. or 15 $\frac{3}{8}$  inches. The curved tang is like that of Cypriote daggers, while the peculiar, broad, flat midriff resembles an example recently found at Chager Bazar and another from Ahlatlibel,<sup>1</sup> near Angora. The other example, no. 6, measures 31 cm. or a little over one foot. It is a curious example of decoration surviving; even the nail which may originally have held the boss of a wooden or bone handle is represented by a boss on the outsides of and between the double flanges of the pommel. There is a sword with a rather similar pommel in the Museum collections, from Ardabil on the south-west coast of the Caspian.<sup>2</sup>

The two vessels, Plate XXII *c* and *e*, are from Bujnurd and Gilweran respectively. The three animals on *c* are presumably rams, while the decoration of *e*, which is chased from the front, represents tresses of hair. The latter is 14 cm. or 5 $\frac{1}{2}$  inches in height, and the beak-spout is of exactly the same length. As this vessel closely resembles in shape a copper vessel found at Telloh of about the time of Ur-Nina (now sometimes called Ur-Nanshe) it seems probable that it was made before 2500 B.C.

Some bronzes of various origin are illustrated in Pl. XX; no. 1, a hedgehog with holes in his back used for some quite uncertain purpose, is from Southern Babylonia but of quite uncertain date. The remarkable little Sumerian figure, no. 8, is of lead and probably came from the city of Ashur, while the bronze figure, no. 6, possibly representing a woman, is said to come from Birs Nimrud. This is strange, as archaic Sumerian objects have not been found there. There is something unexplained about the pin of the base of this figure, which seems to be of different metal. The little Hittite figure, no. 6, which

<sup>1</sup> *Archiv für Orientforschung*, Band XI, p. 47, Abb. 7.

<sup>2</sup> In the Department of British and Medieval Antiquities, no. 1904-12-12, 1.

also ends in a pin, comes from Asia Minor, as does also the 'spectacle' amulet, no. 5. The collection of bronzes from Iran includes similar amulets; there is little doubt that these objects in ancient times represented the convolutions of the intestines, and their modern use in Egypt is as a prophylactic against the pains of child-birth.<sup>1</sup>

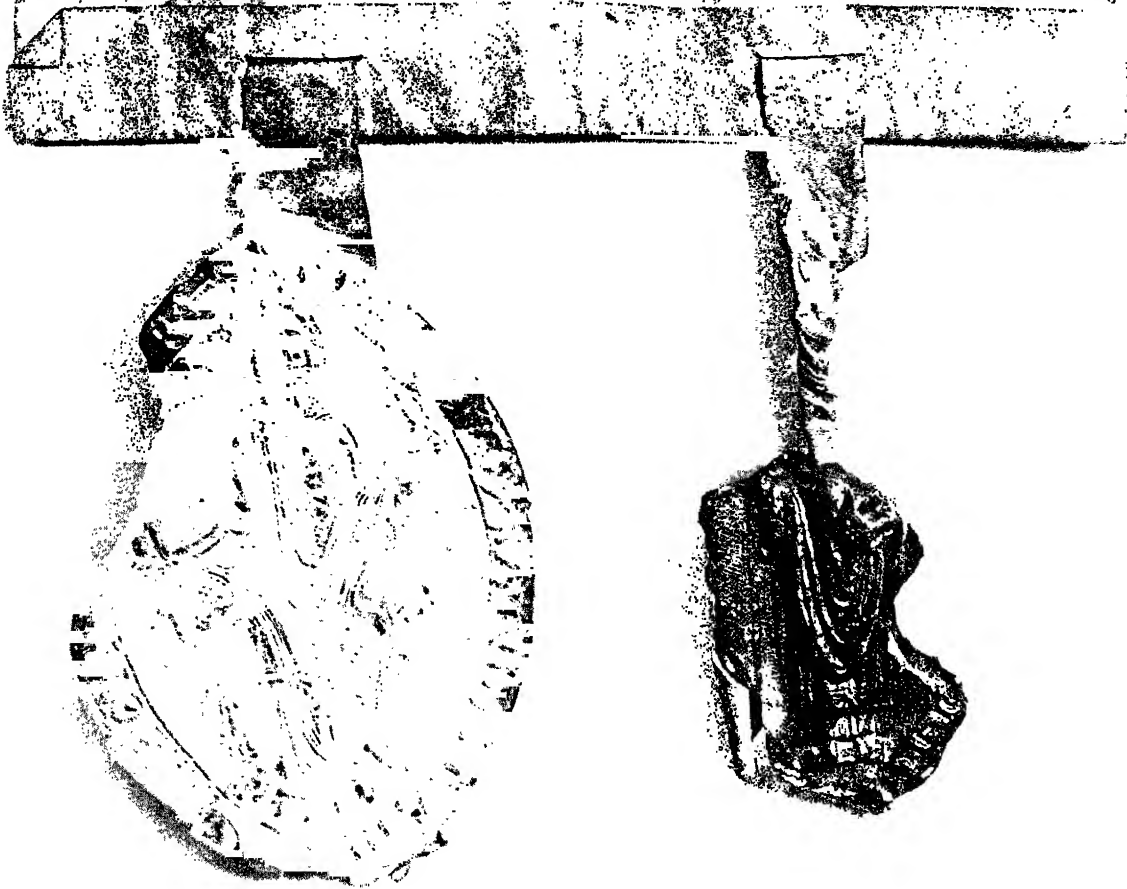
SIDNEY SMITH.

#### 41. A CHARTER OF SAMSON, ABBOT OF BURY.

SAMSON, Abbot of Bury St. Edmunds (d. 1211), has twice become the hero of a literary work. Around him centres the chronicle of Brother Jocelin of Brakelonde, whose vivid, intimate portrait of his master was, in turn, to inspire Carlyle's well-known essay in *Past and Present*. The Museum has the good fortune to possess the only complete copy of the one (Harley MS. 1005, ff. 127-170b) and the original draft of the other (Add. MS. 41641). Although himself a dabbler in letters, it was as an administrator and a statesman that Samson excelled; and a document recently acquired from the Phillipps Library by means of the Farnborough Fund (Egerton Charter 2180), if devoid of the charm which pervades the narratives of the monk and the picturesque historian, is in a truer sense a relic of an able, masterful character. By it Samson and his flock convey their rights in two virgates of land in the Northamptonshire village of Braybrooke to Robert of Braybrooke, an industrious official, numbered by one monastic chronicler, no doubt maliciously, among the evil counsellors of King John. Appended are impressions of the noble twelfth-century seal of the abbey (how favourably it compares with the Great Seals which served contemporary sovereigns!) and the abbot's personal seal (with counterseal on the reverse), now a mere fragment, covered with finger-prints which the imaginative may be tempted to attribute to Samson (Pl. XXIII). A glance at the names of the witnesses shows that the transaction must be assigned to a late period in the abbot's career. Prior Herbert, elected (says Jocelin) in 1200, heads the list; near by

<sup>1</sup> A. M. and W. S. Blackman, 'An ancient Egyptian symbol as a modern Egyptian amulet', in *Annuaire de l'Institut de Philologie et Histoire Orientale*, tome iii: Bruxelles, 1935.

Omibus Sacre ecclesie filiis ad quos plus scriptum puenit. Samson et gra Abbas sa Edmundi  
 de et eiusdem loci quicunque. Salutem nos dedisse et plura carta nostra confirmasse. Quod  
 de Wygborne pro homagio suo et seruicio totum seruicium duarum virgatarum terre annuatim et  
 Wygborne que sunt de feodo nostro cum toto seruicio hominum tenentium predictas duas virgatas ter-  
 re et hereditatem suam habent et tenent predictam chartam et hereditatem suam de nobis et de successoribus nostris  
 et petru. libere et quiete. singulis et hereditarie. reddendo inde annuatim iule nre de Westmonasterio una  
 libram cymini ad festum sancti Edmundi pro omnibus seruiciis et exactionibus ad nos pertinentibus. Huius  
 testibus. Heriberto priore sancti Edmundi. Herimero Suptore. Roberto sacrista. Petro marescalco.  
 Roberto filio Samonis. Johanne de Westmonasterio. Petro fabro. Roberto de Westmonasterio. Agnino de Farendon. Rogero  
 de poenges. Abbat de Wygborne. Engeramo Willelmo. Willelmo. Buidun. Ricardus de Neubort. Ricardus de  
 Sorebury. Johanne ruffo. Ricardus de Westford. Ricardus de Sutton. Willelmo de Wyghmore. et multis aliis.



XXIII. CHARTER AND SEALS OF SAMSON, ABBOT OF BURY





stands Robert the sacrist, who, as the 'Gesta Sacristarum' (Harley MS. 1005, ff. 1206-122) testifies, was the fifth and last tenant of that office under Samson. Even more significant, it may be suspected, is the absence of any mention of the rights here bestowed on Robert of Braybrooke from the full-dress confirmation of lands and dues which he obtained from the Crown on 25 July 1208 (*Rotuli Chartarum*, pp. 180-1). Until all the evidence has been sifted it will not be possible to decide whether the present grant falls between the confirmation secured by Robert in 1208 and Samson's death in 1211; but this may be said, that the charter, already a memorial to a remarkable personality, bids fair to become a valuable palaeographical specimen.

A. J. COLLINS.

#### 42. THE BLACKBOROUGH CHARTULARY AND THE LIBRARY OF SIR HENRY SPELMAN.

THE chartulary of Blackborough Priory in the Norfolk parish of Middleton, the only acquisition of the Department of Manuscripts at the recent sale of the Gurney collection (Egerton MS. 3137), has graced the library of more than one scholar. Doubtless Sir Henry Spelman first set eyes on this vellum folio of the late fourteenth century in its binding of stout elmboards on that hapless day in 1594 when he purchased the remainder of a lease of the nunnery. Years of vexatious litigation followed, and in the end the great antiquary had to his credit only the chartulary and the germ of an idea which, about the year 1612, began to take shape in his *History and Fate of Sacrilege*. There he sums up his Blackborough experiences in the following words: 'Sir Henry Spelman, a great loser, and not beholden to fortune, yet happy in this, that he is out of the briars; but especially that hereby he first discerned the infelicity of meddling with consecrated places.'

The wanderings and present whereabouts of the manuscripts owned by Spelman have yet to be elucidated. Letters of Thomas Tanner in Nichols's *Literary History*, iii, pp. 412-13, suggest that the collection remained intact at Hunstanton in the spring of 1702.<sup>1</sup> By 1709,

<sup>1</sup> A note 'E Bib. Spelmania. Aug. 1702' in another Gurney manuscript (Sotheby's sale-catalogue, 30 Mar. 1936, lot 80) may indicate the date of dispersal.

however, nearly three hundred volumes had fallen into the hands of John Harding, a bookseller, who issued an unsatisfactory catalogue prior to their sale on 20–22 December and in the following January. Fortunately Humfrey Wanley, librarian to the Earls of Oxford, interested himself in the earlier (and by far the more important) of the two sales, producing a list—now Harley MS. 7055, ff. 232–8—which is a model of succinct cataloguing. By the light of this paper we are enabled to see that many famous collections then in process of formation were recruited at the sale. Thus some dozen manuscripts bequeathed by Richard Rawlinson (d. 1755) to the Bodleian Library can at once be traced in Wanley's list;<sup>1</sup> the acquisitions of Sir Hans Sloane (d. 1753) have become Sloane MSS. 1613, 1615, 1785 in this Department. Other books, Stowe MSS. 2 and 63, for example, changed hands more than once before reaching a public library, and an occasional volume still passes from one collector to another, such as Mr Chester Beatty's Walsingham Priory Bible, recently acquired from the Phillipps Library. To carry the inquiry one stage further, the Gurney collection contained another catalogue of Spelman manuscripts, numbering 125 entries.<sup>2</sup> Whatever else that catalogue may record, it certainly includes a register of Bury St. Edmunds Abbey (now Add. MS. 7096) with the signature of Spelman at the beginning, which, like the Blackborough chartulary, will be sought in vain among the books sold by Harding. Both manuscripts became the property of Cox Macro, the antiquary (d. 1767);<sup>3</sup> but whereas the Bury register left Macro's library before its final dispersal in 1820, the present chartulary was one of a score of volumes associated with Spelman which remained to be sold in February of that year. Two Norfolk collectors, Dawson Turner and Hudson Gurney, then came forward as purchasers. Turner's share of the Spelman remains, consisting chiefly of the correspondence, in four volumes, has long since been broken up;<sup>4</sup> the antiquarian papers,

<sup>1</sup> e.g. Rawl. A. 146, 338; B. 177, 178, 188, 333, 444; C. 68, 287, 440, 565.

<sup>2</sup> Briefly noticed in *Hist. MSS. Comm.*, 12th Rep., App., ix, p. 135.

<sup>3</sup> The Bury register is known to have belonged to John Nowel, Rector of Hillington, in 1709.

<sup>4</sup> Thus Add. MSS. 25384 (acquired in 1863) and 34599–601 (acquired in 1894) are from this source.

secured by Gurney, along with the chartulary, have now suffered a like fate.

During its sojourn in the libraries of Spelman, Macro, and Gurney the Blackborough chartulary was readily accessible to students, and a much more extended analysis of the contents than could be attempted here already exists in Dugdale's *Monasticon Anglicanum*, iv (1846), pp. 205–6. One curious entry, however, seems to have been ignored, probably because it lacks topographical interest. Medieval society offered the spinster of gentle birth but one alternative to matrimony—a life of devotion; and just as a schoolmaster now presents the parent of his pupil with a clothing-list, so the nuns of Blackborough prepared a schedule of requisites for intending novices, which is thus recorded at the end of the chartulary:

‘Ces sont les aornemenz a purueier pur lentre dune Noneyne: ade primes pur soun lyt ·ij· Caneuaz [canvas sheets] ·ij· materaz ·j· peyre de straylis [*strails*, woollen bed-coverings] ·j· peyre de blanketz ·ij· peyre de lintheux [linen sheets] ·ij· chalons [shalloons] ·j· couerlytz cum j tester. Item pur soun corps ·ij· blankes cotes ·ij· noyr cotes ·j· pilche [outer garment of wool] ·ij· Rochetz ·ij· coueles [cows] ·ij· mauntels furrez lun de buge [*budge*, a fur] lautre de anieux noirs [black lamb] ·ij· sengles mauntels lun de say [a serge] lautre de burnet. Item j nape ·j· towaille ·j· quillere [spoon] ·j· maser ·j· pece dargent ·j· sauter [? salt-cellar] ·j· basyn ·j· lauour [ewer]. Item iiij guymplis [wimples] ·iiij· veylis au meyns. Item j cofre ·j· forceer [chest].’

A. J. COLLINS.

#### 43. LITTLE WYMONDLEY PRIORY.

**H**ARD on the heels of the chartulary of Little Wymondley Priory or Hospital (*see* Vol. X, p. 95) follows another record concerning that small and little-known Augustinian community. By the generous gift of Mr Reginald L. Hine, the Department of Manuscripts now possesses, in Add. MS. 44867, a rental apparently drawn up by Sir Philip Butler and other emissaries of Thomas Cromwell who ‘visited’ Wymondley in 1537. Although this vellum roll of two membranes adds nothing to the information supplied by various accounts, grants, &c., of the Dissolution period at the Public Record Office,<sup>1</sup>

<sup>1</sup> e.g. Ministers’ Accs. 1606; Augmentation Off., Misc. Bk. 408, f. 20; *Letters and Papers, Hen. VIII*, xiii, pt. i, no. 887/13.

it will enable the student of the chartulary to see how little the endowment of the Priory changed during the last three centuries of its existence.

A. J. COLLINS.

44. A NEWTON ALCHEMICAL MANUSCRIPT.

AMONG the many printed works of Sir Isaac Newton one paper only, and that but two pages in length, is strictly and solely devoted to the subject of chemistry or alchemy. That this was by no means representative of his interest in the subject is clear from the most casual glance at the catalogue of his manuscripts sold by Viscount Lymington a few months ago. It is well known that Newton spent much time at Cambridge practising experiments in his laboratory, and that he read, annotated, and even made long extracts from works on alchemy, and it has been asserted by a recent biographer that he found in chemistry the scientific work most congenial to his personal tastes and aptitude. Hitherto, however, the Department of Manuscripts has had no material illustrative of this aspect of his career, but thanks to Lord Wakefield, always a generous friend of the Museum, this gap has now been filled. His most recent gift, which is made through the Friends of the National Libraries, consists of fourteen pages of notes relating to minerals, the transmutation of metals, and kindred subjects, taken from the *Last Will and Testament*, *His XII Keyes*, and English translations of other works of the famous, though elusive and perhaps chimerical, alchemist who passes under the pseudonym Basilus Valentinus. The manuscript formed lot 110 at the Lymington sale and has now been given the number Add. MS. 44888.

B. SCHOFIELD.

45. LETTERS OF WILLIAM SOMERVILLE AND THOMAS CARLYLE.

WILLIAM SOMERVILLE (1675-1742) was a characteristic example of the lettered country gentleman of the eighteenth century, whose leisure was given partly to field sports and partly to the celebration of them in competent and readable verse. His chief publication, *The Chase*, a georgic of hunting, has always enjoyed a pleasant reputation, particularly in the edition enhanced by the illustrations of the Bewicks. A series of his letters to his relation James,

13th Lord Somerville, who gave him financial support in exchange for the reversion of his estates after his death, has been presented to the Museum by Mr Noel Thornhill. The letters cover the period 1728-40 and deal with his financial difficulties, his literary works (*The Chase*, *Hobbinol*, a translation of Voltaire's *Alzire*, &c.), and his personal life. A passage of some interest for the history of his portraits may be quoted. 'Mr. [Jonathan] Richardson has done me great Honour in admitting me into such Company, I have not the Presumption to think I have the least Pretence to a place there. He must answer for my Intrusion.

Pictoribus atque Poetis

Quidlibet audendi semper fuit . . . Potestas.

'Your L<sup>d</sup>ships Picture is entirely the best Representation of my Scaramouche Face, but as I know you will not care to hazard the sending for it, I will write to Doctor Mackenzie to send the head from which it was drawn, directed to your L<sup>d</sup>ship. The picture is by Murray, and has by no means flattered me. Mr. Richardson's fine hand will give it quite another Air.' This projected drawing by Richardson may have been one of those portrait heads in chalk, examples of which are in the Print Room.

Mr Thornhill's gift also includes an interesting letter from Sir Thomas Overbury, nephew of the more famous Sir Thomas Overbury, to his cousin William Somerville, probably the poet's grandfather, dated 20 January 1670, dealing with the gossip of the town: the death of George Monck, Duke of Albemarle, and the passion of the ladies for the handsome highwayman, Claude Duval.

A series of letters from Thomas Carlyle (signed by him, but written by Mary Carlyle Aitken), chiefly to the Hon. Mrs Ralph Smyth, daughter of the 17th and last Lord Somerville, dated 23 March-27 August 1874, discusses the claims of the 'Somerville portrait' to be the only genuine representation of John Knox. Carlyle's views on this subject are set forth in an article reprinted from *Frazer's Magazine*, xi (1875), p. 407, in his *Collected Works*, with the papers on 'The Early Kings of Norway'. A newspaper-cutting of an article by the historian P. Hume Brown from *The Scotsman* of 1893 reinforces the refutation of Carlyle's views contained in the pamphlet by

46. A RELIC OF THE NAPOLEONIC WARS.

THERE is much in the Department of Manuscripts to testify that Napoleon Bonaparte once conquered Egypt in the name of the French Republic, only to find the scene of his spectacular adventure turned into a prison by the stroke of Nelson at the Battle of the Nile (1-2 August 1798). Thenceforward all dispatches ran the gauntlet of a handful of British frigates left to patrol the coast. None, as the French soon came to realize, escaped, and among the papers so intercepted were the letter addressed by the youthful commander-in-chief to his brother Joseph in the first bitterness of disillusion at the reported infidelities of Josephine (Add. MS. 23003, f. 3) and a bundle of documents which has become Add. MS. 37076. These have now been augmented—thanks to the generosity of Lord Rothschild—by yet another trophy of the blockade. The new letter, a formal reply in an optimistic strain to a report from the officer in command of the fortress in Malta, hastily dictated to a secretary, cannot compare in human interest with the outpourings of the overwrought, injured husband. What is more strange, it displays a marked difference of tone from a second official letter, written by Bonaparte on the same day (28 August 1798) to another general at Malta, which doubtless fell a prey to the same British vessel (Add. MS. 37076, f. 49).

The interest of this faded sheet lies almost exclusively in the fact that it has served to record the thoughts, not only of Bonaparte, but of his one inspired antagonist, Nelson. The contrast is dramatic. Beneath the jaunty remarks of the Frenchman, in the inexpert, left-handed scrawl of the British admiral, stands the brief but grim comment 'mark the End'. A demonstration of the ironic import of these three words will be found in *The Times* of 12 November 1936, where the letter was printed and reproduced.

A. J. COLLINS.

47. LETITIA E. LANDON.

THE Museum acquired in 1933 a number of interesting documents relating to Letitia E. Landon, perhaps better known by the initials with which she was in the habit of signing her poems as

L. E. L. In that year Mr C. E. C. H. Burton presented, through the Friends of the National Libraries, two letters to Lady Blessington from Laman Blanchard (L. E. L.'s biographer) and William Jerman (her early patron), speaking with deep sympathy of her mysterious death at Cape Coast Castle on 15 October 1838 (Add. MS. 43688 F). Included in this gift was a lock of hair identified in Lady Blessington's hand as 'The Hair of poor dear L. E. L.' Later in the same year Mr T. O. Mabbott presented a letter from L. E. L. to Mrs S. C. Hall, describing a party at which she had met Wordsworth. 'There is something very impressive in Wordsworth, something rugged and mountainous. He gave me the idea that the statuary suggested to Alexander the great—Mount Athos cut into a colossal likeness of humanity' (Add. MS. 43688 Y). The names of Lady Blessington and Mrs S. C. Hall suggest at once the circle in which L. E. L. moved and the character of her work. It was the day of those annuals produced in the taste of the time with engraved illustrations, whose nature is immediately shown by the titles of those with which L. E. L. was connected: *The English Bijou Almanack*, *The Gift of Friendship*, *Fisher's Drawing-room Scrap-book*, and *Heath's Book of Beauty*. These annuals were, in their own phrase, 'poetically illustrated by L. E. L.', and a recent gift by Sir John Murray to the Museum (Add. MS. 44887) provides us with a representative selection in her own handwriting of the type of prose and poetry which she produced during her brief vogue in London. The collection includes a prose tale, 'The Enchantress'; an essay, 'Calendar of the London Seasons'; and a variety of poems illustrating the range of subjects which she was accustomed to treat. R. FLOWER.

#### 48. FURTHER CORRESPONDENCE OF JOHN BRIGHT.

THE recent acquisitions by the Museum of correspondence and papers of John Bright, already considerable (Add. MSS. 43383–43392, the family collection, cf. *B.M.Q.*, Vol. VII, p. 119; Add. MSS. 43649–43652, Cobden's letters to Bright, cf. *B.M.Q.*, Vol. VIII, p. 100; Add. MS. 43723, letters to Joseph Sturge; Add. MS. 43845, a volume including further letters to Joseph Sturge, cf. *B.M.Q.*, Vol. IX, p. 124), have received a notable addition of seventy-one



autograph letters, together with letters addressed to Bright and correspondence relating to him, through the generosity of Lt.-Col. R. T. G. Tangye, O.B.E. The collection now acquired (which has been numbered Add. MS. 44877) consists mainly of Bright's correspondence with two Cornishmen, (1) with Richard (later Sir Richard) Tangye (the father of the donor and one of Bright's constituents at Birmingham), and (2) with W. H. Northey of St. Columb Major (afterwards of Newquay), a leader of the Liberals of Cornwall, who for many years dispatched a Christmas hamper to 'One Ash' (Bright's home in Rochdale) and made strenuous efforts to bring Bright and Gladstone together, when they had parted company on the 'Home Rule' issue. It is, perhaps, the letters of this period (which include one autograph letter of Gladstone) that best illustrate Bright's character and line of action. 'I am not willing', he writes, 'to be "personally conducted" to a policy which has ruined a great political Party, and which, if persisted in, can only bring calamity to Ireland.' Again (27 Dec. 1886):—'Mr. Gladstone is the sole origin of "all our woes", and he only can heal them . . . his reception of the Irish Deputation has, to my mind, plunged him deeper in the "Serbonian Bog" in which his Grand Army has sunk.'

G. T. HALES.

#### 49. LETTERS OF OUTRAM FROM LUCKNOW RESIDENCY.

**I**N 1935 by the generosity of Mrs Morton Campbell the Museum came into possession of the dispatch-box of Lt.-Col. Herbert Bruce, C.B., with its interesting contents (see *B.M.Q.*, Vol. X, no. 3, March 1936, pp. 110-11). Col. Bruce's papers have now been sorted out for arrangement into volumes, which have been numbered Add. MSS. 43990-44022 (a portrait, apparently that of the Colonel himself, having been transferred to the Department of Prints and Drawings).

Mention was made in the previous article of the inclusion of letters from Gen. Sir James Outram (for another collection see Add. 38775), and the peculiar nature and special interest of some of these letters appear to warrant a separate treatment. The letters in question (contained in Add. 43993) were sent out from the ever famous

'Residency' at Lucknow during the period of the Second Defence, not the Defence of June to September 1857 (the subject of Tennyson's poem), but that of 25 September to 18 November, which lasted from the time of the reinforcement of the garrison by Havelock and Outram to the time of the Second Relief and the (temporary) evacuation by Gen. Sir Colin Campbell (Lord Clyde).

These letters, which had to be rolled up within quills, so as to be concealed by the native runners, sometimes in their ears (cf. Warren Hastings Papers: Supplement, description of Add. 39871), sometimes in a cavity in a walking-stick, were consequently written in a very minute hand on small thin slips of paper. Outram's own hand was large and bold, so the actual writing of these documents was entrusted to his Military Secretary. Two or more copies were usually made of each letter, to be dispatched by different messengers, in case one or more should miscarry. And, to guard further against this event, a sort of code was adopted (for most of these missives) by transliterating the English letters into Greek letters, and, in one case at any rate, the process was carried further, French and French-written-in-Greek-letters being also used.<sup>1</sup> Outram had probably acquired some classical lore during his time at Marischal College, Aberdeen (like another—but far different—alumnus of that institution, Captain Dugald Dalgetty), or it may be that this part of the work was entrusted to the Secretary. The decoding at Cawnpore (to which place the letters were principally addressed) was usually done by Col. Bruce (then Superintendent of Police and Special Commissioner—also, apparently, Head of the Intelligence Department there, see letter of 18 October), but, failing him (as Outram remarks in one letter), probably other officers could be found to do the work. It may be of interest to print a specimen (this being taken from the letter of 13 October): 'It is μοστ υργεντ que vous sh<sup>d</sup> μουε à notre secours as ερλη as ποσιβλε. In φορσινγ νοτρε ωαι φρομ λ' αλυμ βαγ [i.e. Alum Bagh] à la ρεσιδενση avec τινεντητωο 'υνδρελ 'ομμες νος κασυαλ-τιες etaient so 'ενη que nos σικ ωουνλελ, ωομεν and χιλδρεν νυμβερινγ

<sup>1</sup> Lord Roberts in his *Forty-one Years in India* mentions a note from Gen. Havelock 'written in the Greek character', so that this would appear to have been a common practice during the Mutiny.

υπὸ ἀρχῆς de quinze cents κανόνες βλήματα ἀφαιρῶντες ὑπὸ τῶν σωματικῶν γραπτῶν  
 ρεινφορσεῖται nor c<sup>d</sup> nous οὐκ αἰσθάνονται κατὰ κράτος pour θεῖν while notre κομ<sup>ς</sup> [i.e.  
 communication] avec le bien ἀφαιρῶντες dans la ville est καὶ οὐκ παρὰ τὰς  
 ρεβελ<sup>ς</sup> qui σπινθύνει τὴν πόλιν over it et σφύροντες notre ποσῆτον. νειθεὶς καν  
 νους οὐκ αἰσθάνονται συμπληρῶντες, notre ποσῆτον in respect to w<sup>b</sup> Capt. Bruce will  
 inform you of', &c.

After some ordinary letters from Outram to Bruce (13 Dec. 1856; 5 Sept.—[? 24 Sept.] 1857) the special series written from the Residency to Bruce and other officers begins with a letter of 26 September, the day following the First Relief (this letter being on thin paper, but 'en clair'), and ends with a letter of 28 October. There is then a gap (for roughly the last month of the Second Defence) till 22 November (just after the Second Relief), when the usual form of letter-writing is resumed. The letters from Outram to Bruce continue through the periods of Outram's command at Alum Bagh and of his service as a Member of Lord Canning's Council, and also of his last years, when he was compelled to lead the life of an invalid—in England, at Homburg, Cairo, and elsewhere. Outram's last letter is dated 8 August 1862 (he died 11 March 1863).

The letters illustrate admirably the well-known generosity of Outram's character. From Allahabad (5 Sept.) he writes: 'I accompany Havelock to Lucknow as Chief Com<sup>nd</sup>. Of course I w<sup>d</sup> not think of depriving him of the honor of the Command, which is sure to crown his gallant exertions by the relief of Lucknow. Most gladly shall I serve under him as a volunteer, sh<sup>d</sup> he choose to make use of me in a military capacity.' Again [from the Residency at Lucknow], 28 October, we have this in the original (Greek letters) and in a transcript: 'However desirable it may be to support me here, I cannot but feel that it is still more important that the Gwalior rebels . . . should be first disposed of. . . . We can manage to screw on, if absolutely necessary, till near the end of Nov<sup>r</sup> on further-reduced rations, only the longer we remain, the less physical strength we shall have to aid our friends with, when they do advance, and the fewer guns shall we be able to move out in co-operation.<sup>1</sup> But it is obviously to the advantage of the State that the Gwalior rebels should be first and

<sup>1</sup> *Sc.*, because of the gun-bullocks having been consumed for food.

effectually destroyed and that our relief should be a secondary consideration.' And herein we recognize authentic utterances of the 'Bayard of India'.

G. T. HALES.

## 50. THE LANE BEQUEST.

THE recent valuable bequest to the Department of Manuscripts by the late Augusta Sarah, Lady Lane, of two deeds of Battle Abbey (which are accompanied by two letters of the royal favourite Buckingham) raises once again the question of the authenticity of the royal charters of that house, one of the most baffling problems in the history of English diplomatic. Founded by William I as a thanksgiving for his victory at Hastings, the Abbey had received large endowments and wide privileges, including, as it claimed, exemption from the authority of the See of Chichester. When, at later dates, and especially during the reign of Henry II, some of those privileges were challenged by the Bishop, the Abbot could produce many documents purporting to have been issued in the name of the Conqueror and his successors. From the wording of the deeds, however, it can with some certainty be said that in defence of their claims the monks had shown more zeal than scruple. Of the nine Battle Abbey deeds of the founder known to Professor H. W. C. Davis,<sup>1</sup> five have been suspected as fabrications of a later age.<sup>2</sup> Unfortunately the majority are known only from the *inspeximus* of later kings, from copies entered in the chartularies (one now in the H. E. Huntington Library, another, strangely neglected by students of the Abbey's charters, in the Library of Lincoln's Inn), and from similar secondary sources. Two charters among the collections of the Department of Manuscripts, indeed, purport to be grants of the Conqueror, but both appear on palaeographical and other grounds to date from the 12th century. To them the recent bequest now brings a third (Add. Ch. 70980). In form and matter it resembles, with omissions, the suspected deed no. 262 in Davis's *Regesta*,<sup>3</sup> which is known from a

<sup>1</sup> *Regesta Regum Anglo-Normannorum*, vol. i, nos. 58-62, 113, 261-3. The two chartularies contain others not given by Davis.

<sup>2</sup> See, e.g., *Downside Review*, I, 1932, pp. 431-6.

<sup>3</sup> No. 262 of the *Regesta* is the same as the fourth deed, Add. Ch. 70980 the same as the second deed, in the two Chartularies.

copy among the Ancient Deeds of the Public Record Office, and from confirmations of various kings from Edward II to Henry VIII. Another copy made for Sir Robert Cotton (Cotton MS. Cleopatra E. i, f. 92 b) is said to have been transcribed from the original, bearing the Great Seal, which, according to Selden,<sup>1</sup> was in Cotton's library, but which is no longer to be found among his manuscripts. That deed claims to have been granted with the assent of Lanfranc, Archbishop of Canterbury, and Stigand, Bishop of Chichester, and by the advice of the bishops and barons; Add. Ch. 70980, on the other hand, with the assent of Lanfranc, Archbishop of Canterbury, and of the bishops, and by the advice of the barons. Other differences are the omission in the latter grant of the phrase 'quaecunque humana mens excogitare potest' and of the clauses to the effect that the Bishop should not prevent monks of the house from being received into Holy Orders, and that none should challenge consecrations of altars or blessings given by bishops of other sees. It differs, too, in that it places Walkelin, Bishop of Winchester, before Stigand of Chichester among the witnesses. Though these variations remove from the new charter some of the objections which have been raised against deed no. 262 of Davies, other doubts remain—the form of the grant, the forceful language in speaking of exemption from Chichester, and especially the phrase 'ab Dominatione et oppressione episcoporum' which, as Professor Stenton remarks, 'suggests a later writer with an eye on current controversies'.<sup>2</sup> Furthermore the deed is in a twelfth-century script, not unlike that of Harley Charter 83 A. 12. Indeed, these two charters share several peculiarities of script with the Battle Abbey Chronicle and particularly with the part which takes the narrative to A.D. 1157, the date of the most bitter dispute with the Bishop of Chichester, during which the Abbey's charters were submitted to, and carefully scrutinized by, the King's Court. The question at once suggests itself: was that, or some other lawsuit, the occasion for which these deeds were forged? For an answer, if any answer is possible, a close study and dating of the writing and texts, not only of all surviving royal charters or reputed charters

<sup>1</sup> *Eadmeri . . . Historiae Lib. vi*, 1623, p. 165.

<sup>2</sup> *Downside Review*, I, p. 432.

of Battle, but also of the hands of the Battle Abbey Chronicle and of the copies of the charters in the two chartularies, will be necessary.

About the authenticity of the second deed (Add. Ch. 70981), a confirmation by Henry II, on the petition of Abbot Odo, of the possessions and privileges of the Abbey, there can, on the other hand, be no doubt. Attached to it by silk, threaded crosswise through four holes in the vellum, are the remains of the Great Seal of the King. The script, too, is consistent with its origin in the Chancery of that time. But the deed acquires a greater interest and importance, as Mr V. H. Galbraith has pointed out,<sup>1</sup> from the unusual wording in which it is couched, and from the almost contemporary explanation in the Battle Abbey Chronicle not only of the occasion and circumstances of its origin but also of the formula used. 'It happened', the Chronicler writes, 'that one of the Charters of King William . . . was damaged with old age. When the Abbot showed it to the King, the latter replied, "This ought to be renewed."' On the request of the Abbot that this should be done, after having taken the counsel of his nobles, Henry II ordered his Chancellor to draw up a new charter after the form of the old one. 'And as it is usual', the Chronicler continues, 'in charters and deeds given by different persons at different times, on the same business, to make mention of the earlier ones in the later . . . words such as these *sicut carta illa vel illius N testatur*, the King ordered that that clause should not be inserted but himself dictated another, not before used, and, bearing testimony in his own person to the things which he had seen, ordered it to be included in the charter in this wise *Quoniam inspexi cartam Willelmi proavi mei, in qua prescripte libertates et quietantie et libere consuetudines ab eo praefate ecclesie concesse continebantur*. Neither did the noble prince disdain to give his reasons for the said words. "If", said he, "the suppressed clause had been inserted, the later deed would confer little without the former. But now, as no mention is made of the preceding originals in the later one, this charter would suffice even if all the other charters of Battle should perish."' The Abbot took advantage of the occasion to have three copies of the new grant made, each sealed with the Great Seal.

<sup>1</sup> *Antiquaries Journal*, xii, 1932, p. 277; and *English Historical Review*, lii, 1937, pp. 67-73, where the charter has been printed since its acquisition by the British Museum.

Additional Charter 70981, which bears the word 'triplex' on the verso, conforms in all details to the particulars given, and there can be no doubt that it is one of the three referred to. The importance of the form used in the history of the diplomatic of the Royal Chancery has already been emphasized by Mr Galbraith, and it is a matter of congratulation that the actual document itself has at last come to light.

The letters of the Duke of Buckingham (one holograph, the other signed) which complete the bequest date from 1627 and are both addressed to Lord Falkland, Lord Deputy of Ireland. Buckingham writes to recommend Sir Francis Annesley, Treasurer and Receiver-General of Ireland, in an endeavour, no doubt, to compose the dissensions which had raged for many years between the latter and the Lord Deputy. His efforts proved unavailing, however, and Annesley had no small part in the recall of Lord Falkland two years later.

B. SCHOFIELD.

#### 51. THREE POEMS BY A. E. HOUSMAN.

WHEN A. E. Housman died few doubted that his verse, limited though it was in extent and range of subject, was destined in virtue of its intensity of feeling and fine economy of style to become a part of the English tradition of poetry. It is thus fitting that autograph examples of his work should be added to the national collections. His brother, Mr Laurence Housman, has presented to the Museum, through Professor G. M. Trevelyan, three poems which were printed in *Last Poems*, 1922: 'The laws of God, the laws of man' (p. 28), 'When the eye of day is shut' (p. 66), and 'When first my way to fair I took' (p. 69). These are characteristic examples of his precise, monosyllabic style and in such lines as:

I, a stranger and afraid  
In a world I never made

\* \* \* \* \*

And since, my soul, we cannot fly  
To Saturn nor to Mercury,  
Keep we must, if keep we can.  
These foreign laws of God and man,

express with his usual homely force his peculiar philosophy of life.

There is nothing to show whether these poems were composed by the 'passive and involuntary process' which in his lecture on 'The Name and Nature of Poetry' Housman describes as his own method of production. But they do exemplify that corrective exercise of the brain upon the 'secretion' of the emotions which, he says, was wont to give him so much trouble. For the original ink draft has been corrected here and there, generally in pencil. These changes are few, but in every instance they are improvements, the most striking case, perhaps, occurring in the poem 'The laws of God, the laws of man', where line 19 first read: 'They wax not weak with wreaking wrong'. Housman must have felt at once the overcharged alliteration and repeated vowel sounds of this line and, after an incomplete and obliterated attempt at correction, he has written down the line as in the printed form: 'They will be master, right or wrong'.

R. FLOWER.

## 52. 'THE COMING RACE' AND 'MARAHA'.

THE Lytton family is an unusual example of exceptional talents devoted through three generations to literature and the service of the state. In the ordinary course of acquisition of public and private papers the Museum has added to its collections a considerable body of letters, official and personal, of the first Lord Lytton and his son, the first Earl of Lytton. Among these may be mentioned the series of letters of Bulwer Lytton to Macvey Napier, editor of the *Edinburgh Review*, 1830-40 (in Add. MSS. 34614-34621), and 41 of his letters as Secretary for the Colonies in Lord Derby's ministry (1858-9) to Mr Gladstone. His son's letters to Mr Gladstone are also in the Gladstone papers, including the one in which he enclosed Bulwer Lytton's horoscope of Mr Gladstone (1860), mentioned in Lord Morley's *Life*, i, p. 196. But the most important collection of the first Earl's letters is his correspondence with Sir A. H. Layard and the records of his Indian vice-royalty among the Layard Papers (Add. MSS. 38969-38971, 39164, &c.). The Museum, however, has hitherto lacked any literary autographs of the father and son who as novelist and poet were considerable figures in the literary history of the nineteenth century. The



manuscripts of their works are preserved at Knebworth, and by the generous gift of the present Earl of Lytton two typical examples of the autographs of the two authors have now been added to the collections.

The first Lord Lytton is represented by a draft of his novel, *The Coming Race*, first published anonymously in 1871, an early, if not the earliest, example in modern English literature of the type of romance in which the author sets out his ideas of a Utopian civilization under the figure of a people living either in the future or in some inaccessible region on the earth's surface or, as in this case, beneath it. The kind has been much exemplified since in such works as Samuel Butler's *Erewhon*, 1872 (the autograph MSS. of this and its sequel *Erewhon Revisited* are Add. MSS. 36711-13), Edward Bellamy's *Looking Backward* (1888), William Morris's *News from Nowhere* (1891), and certain of the works of Mr H. G. Wells. But Lytton's book still holds its place by its vivid imagination of the circumstances of the strange country depicted, the ingenuity of its prophecies, and the shrewdness of much of its social criticism. The MS. is a draft under revision, with many corrections and additions, but at least one copy must have intervened between this state of the book and the printed form. For there are significant differences, chief among which is the description of the narrator, whose nationality (presumably British) is not stated here, but becomes American in the book, the opening paragraph (not represented here) being devoted to his ancestry.

The second MS. is the copy as sent to the printer of the last volume of poems by 'Owen Meredith' (the first Earl of Lytton). This volume, *Marah*, was actually going through the press at the time of Lord Lytton's death (at Paris, 24 November 1891), and the last days of his life, his widow records, were spent on revising the poems in proof. The published volume, 1892, contains the long poem on which he was at work on the day of his death, but this is not included in the present MS. The present copy was finished 25 August 1891, and the MS. of this characteristic example of the lyrical work of 'Owen Meredith' has the additional interest of its association with the last days of the poet.

R. FLOWER.

### 53. AUTOGRAPHS OF NATHANIEL HAWTHORNE AND 'MARK RUTHERFORD'.

THE Department of Manuscripts owes to the generosity of benefactors two valuable recent accessions to its collection of literary autographs. Mrs Elizabeth Phebe Merivale has presented, in memory of her father, Henry Arthur Bright, the manuscript of Nathaniel Hawthorne's *The Marble Faun* in two bound volumes (Add. MSS. 44889, 44890). As is well known, the title preferred by Hawthorne himself was that given above, but the publishers, Messrs Smith and Elder, insisted on changing it to *Transformation*, under which it duly appeared, in three volumes, in 1860. In a letter, bound up with Volume I, to Mr Bright, to whom the manuscript was presented by the author, Hawthorne observes (Leamington, 10 March 1860): 'Smith & Elder certainly do take strange liberties with the titles of books. I wanted to call it "The Marble Faun", but they insisted upon "Transformation", which will lead the reader to anticipate a sort of pantomime. They wrote me, some days ago, that the edition was nearly all sold, and that they are going to print another; to which I mean to append a few pages, in the shape of a conversation between Kenyon, Hilda, and the author, throwing some further light on matters which seem to have been left too much in the dark. For my own part, however, I should prefer the book as it now stands.'

The 'few pages' here referred to are the 'Conclusion', found in later editions but not in the novel as first issued, nor in the manuscript. Many readers seem to have felt the need of further explanations; among others, Mr Bright himself wrote to the author (see Caroline Ticknor, *Hawthorne and his Publisher*, 1913, p. 242): 'I have finished the book, and am, I think, more angry at your tantalizing cruelty than either "Athenaeum" or "Saturday Review"'. I want to know a hundred things you do not tell me—who Miriam was, what was the crime in which she was concerned and of which all Europe knew, what was in the packet, what became of Hilda, whether Miriam married Donatello, whether Donatello got his head cut off, etc.' All these questions are dealt with and either answered or (more often) evaded in the 'Conclusion'. Hawthorne was wiser than some of his critics.

The manuscript is the fair copy sent to the printers, and containing

the names of the composers and notes for the division into volumes. It appears that chapter xxxiii of one-volume editions, 'Pictured Windows', was originally designed as the first chapter of volume III, but this arrangement was changed, and the following chapter, 'Market-Day in Perugia', is marked as beginning the new volume; and so it appeared in the first edition. Fair copy though it is, the manuscript contains a good many small alterations, and one important one: the original name of the young sculptor was Graydon. The name has been altered to Kenyon throughout all the earlier part of the manuscript, but at the end of chapter xiv of volume II ('Donatello's Bust'; chapter xxx of modern editions) 'Kenyon' begins to appear as an original element in the narrative. Evidently Hawthorne changed his mind during his final copying out of the novel.

The Preface, at the beginning of Add. MS. 44889, has at the end a note, 'Bath, April 23<sup>d</sup> '6[o]', to Mr Bright, beginning, 'Here is this preface, which I someho[w] neglected to send with the former package of rubbish'; and a note to Smith, Elder & Co. (Bath, 24 March 1860), instructing them to send to Mr Bright 'a portion of the MS. of "Transformation"' which 'remains in your hands', is attached to the following page.

The other accession is the autograph manuscript, apparently the only one of the author's literary autographs still in existence, the others having been destroyed before he died in 1913, of the autobiographical work of 'Mark Rutherford' (William Hale White) published in 1913 under the title *The Early Life of Mark Rutherford*. This, an unbound bundle of small octavo sheets, has been presented by the author's son, Sir William Hale-White, K.B.E., M.D., F.R.C.P. The published work appears, from a cursory comparison, to have been printed from this much-corrected draft; the concluding portion of the last paragraph but one, from 'What was true of me' to 'but it was reasonable', was apparently an after-thought, as it is inserted on an extra leaf, numbered 67, the final page being 67a. The bulk of the manuscript is in Mark Rutherford's own hand, but various letters quoted by him have been copied by others, among them his daughter, Mary Theodora Hale-White. The manuscript has received the number Add. MS. 44891. H. I. BELL.

#### 54. 'CASTING THE RUNES.'

**D**R M. R. JAMES'S Ghost Stories are the branch of his many-sided activities by which his name is probably best known to the public at large. It was felt that some tangible memorial of his long and happy association with the Department of Manuscripts was greatly to be desired for inclusion in the permanent collections and that it should be of general interest if possible. The Department has therefore been fortunate in securing the autograph MS. of 'Casting the Runes' in the sale at Sotheby's on 9 November, for this story, which was first published in 'More Ghost Stories', 1911, is not only one of the most blood-curdling of the whole series, but is especially appropriate, as the scene of the actual 'casting' of the runes is laid in the Students' Room, in which the author was for so many years a familiar and honoured figure. The MS. has been numbered Egerton MS. 3141, and was purchased from the Farnborough Fund.

ERIC G. MILLAR.

#### 55. ARABIC MEDICAL MANUSCRIPTS.

**A**LTHOUGH the ancient Arabic writers on science are to a large extent drearily derivative, in chemistry and materia medica they must be given credit for having greatly enlarged the body of doctrine which they inherited from the Greeks. For this service to learning Medieval Europe owed a heavy debt to those savants of the Muhammadan empire, which at that time stretched from the Indian Ocean to the Atlantic, and a new and interesting reminder of the fact comes to our notice in the form of two magnificent Arabic medical manuscripts recently acquired by the Museum, the work of physicians who flourished respectively in the tenth and eleventh centuries, one at Mosul, the other at Cordova. So far as we can ascertain, both manuscripts are unique.

The first (Or. 11, 615) bears the title *Kuwa al-Adwiyat al-Mufradah*, 'The Properties of Simple Medicaments', and was composed, or at least begun, in the year 353 A.H. (A.D. 964) by Abu Ja'far Ahmad ibn Muhammad, usually known as Ibn Abi al-Ash'ath. Like many scientists of his time, he was also a metaphysician, but his reputation rests chiefly on his valuable contributions to medical

knowledge. A profound student of Galen, he began by writing commentaries on his works, besides compiling indexes to the works of Aristotle. He was a native of Fārs and in his earlier years held a government appointment there, but financial difficulties obliged him to flee to Mosul, where he arrived, as his biographer says, 'naked and famished'. It happened that the prince Nāsir al-Daulah had an ailing son whom Ibn Abi al-Ash'ath managed to cure after every court doctor had failed. This success proved his stepping-stone to favour and prosperity. He settled in Mosul and spent his whole life there, surrounded always by a school of disciples, and died a very old man somewhere about 365 A.H. (A.D. 975).

Our MS. covers roughly the first half of the work. The whole treatise, as we learn from the introduction, was to consist of three *Maḳālahs*, or Discourses, the first a general dissertation in 34 chapters (actually there are only 33), the second a description of animal, vegetable, and mineral substances alphabetically arranged, and the third on the benefits resulting from their use. The MS. contains the first *Maḳālah* and a large portion of the second, breaking off at the article *Khiyār* (Myrobalan).

It is copied on paper of fine texture in a beautifully fluent Naskhi script of the thirteenth century. On fol. 1a in partly obliterated writing one can still trace a note of ownership dated Mosul 656 A.H. (A.D. 1258), that memorable year in world history when Hulagu and his Mongol hordes destroyed Baghdad.

The other volume (Or. 11, 614), entitled *Al-Adwiyat al-Mufradah*, 'Simple Medicines', though it runs to 201 folios of  $9\frac{1}{4}$  by  $6\frac{3}{8}$  inches, covers only book 2 of a huge work which probably extended to four books. The arrangement is alphabetic, curiously enough not in the order of the Arabic but of the Hebrew alphabet, and our MS. contains six sections, letters *Zā* to *Lām*, beginning with the article *Zanjabīl* (Ginger) and ending with *Lizāk al-dahab* (Gum ammoniac). Of the author, Abu Bakr Ḥāmid ibn Samḥūn, little is known except that he flourished at Cordova in the eleventh century A.D. renowned both in medicine and belles-lettres; and this bare statement by the biographer al-Ḍabbī as to his versatility is borne out in the manuscript before us by our author's frequent use of quotations from the Arabic

poets to illustrate his meaning. It is copied in a clear and delicate Naskhi hand of the early thirteenth century.

The binding, which is contemporary with the manuscript, shows the remains of fine tooling on the outside, while the inside of the covers is adorned with a stamped floral pattern of unusual design.

A. S. FULTON.

## 56. TWO ARABIC MANUSCRIPTS.

IN sharp contrast with other founders of great religious movements, about whose mortal lives much remains obscure, Mohammed as a historical figure stands forth floodlit from every angle. No inquisitorial army of American pressmen could ever hope to portray a public hero with anything like the completeness achieved by the Prophet's devoted 'Companions' and their successors in recording his words, deeds, and personal qualities. These tabulated dicta and practices of God's Messenger would naturally be accepted, one would suppose, by succeeding generations of believers as a model for the good life. In fact, much more than that. For together with the divine revelation contained in the Koran, a great mass of them acquired the force of law. And this inexorable rule of law was something to which we in the West, until recently, could produce no parallel. To the good old-fashioned Moslem it was the law's function to dictate every action of man whatsoever, religious and secular, to invade every nook and cranny of human life from the cradle to the grave, here anticipating by over a thousand years some of modern Europe's brand-new discoveries in social government. And so we feel no surprise when an Oriental historian tells us, without the ghost of a smile, about one of Islam's greatest jurists who would never eat melon because he could find no authentic report of the precise manner in which the Prophet was accustomed to do so. Such intrepid champions of tradition, and indeed any reader of Arabic with a taste for intimate biography, may derive much curious information from a volume recently acquired for the Department of Oriental Printed Books and Manuscripts descriptive of Mohammed's manner of life (*Hady al-Nabi*). True, it leaves unanswered that teasing question as to the Prophet's method of coping with melons, but on

other subjects of no less gravity it has much of interest to impart. For example (fol. 27 a), we are told what make of shirts the great man wore, and of why on one occasion he bought a pair of pants (*sarāwīl*) to add to his wardrobe; that on the whole he preferred cotton garments; and again (fol. 36 a) that, apparently, he was an excellent sleeper, for he would pass the night sometimes in a bed, sometimes on a leather carpet, a rush mat, or even on the bare floor. On another page (fol. 35 a), a host of witnesses are cited to testify to the cut of his moustache. His wives (and how he treated them), servants, secretaries, weapons of war, riding-beasts, and countless other appurtenances are all faithfully described. Most of the work deals, of course, with the example set by the Prophet in the minutiae fundamental to the Islamic system, such as purification, prayer, fasting, pilgrimage, and so on.

The work bears the rhyming title *Zād al-ma'ād fi hady khair al-'ibād*, i.e. 'Provision for the Journey: on the Conduct of God's Noblest Servant'. It was composed by Ibn Ẓaiyīm al-Jauzīyah (d. 1350), disciple of the great Hanbalite theologian Ibn Taimīyah, whose polemical writings against the religious abuses of his day formed, four centuries later, the programme for the Wahhābī revolution which has culminated in our time in the establishment of the kingdom of Saudi Arabia. This manuscript, extensive though it is (239 large folios), covers only volume 1 out of three volumes. The only complete copy is preserved in the Royal Library, Cairo, and no other manuscript or fragment exists, so far as we know, in any European collection. It is a beautiful piece of work, executed in fluent Naskhi script on polished paper of fine texture and dated 776 of the Hijrah, or A.D. 1374, only 24 years after the death of the author.

Oriental title-pages are notoriously deceptive. The reader, therefore, who finds one of our recently acquired Arabic manuscripts in two folio volumes sporting the legend 'Flowers of the Observers' Garden' (*Azhār bustān al-nāẓirīn*) will not feel unduly disappointed to discover that it is a chronicle of events from the creation of the world to the Flight of the Prophet to Medina. Although by no means an original composition, it is notable for the wide range of reputable works used by the compiler, 'Abbās ibn 'Alī Nūr al-Dīn

al-Husainī al-Makkī. His date is uncertain, but judging from some of the authors whom he quotes it cannot be placed earlier than the early eighteenth century. At the end of volume 1 the margin bears a note to the effect that the task of collating the manuscript was finished on board ship during a voyage from Muscat to Calcutta on the 8th Rajab 1255, i.e. 17 September 1839. A. S. FULTON.

## 57. EARLY BOOKS ON SURGERY.

IN recent months the Department of Printed Books has been more than usually fortunate in the acquisition, by gift and purchase, of rare books, music, and maps. Especially notable among books are copies of three early editions of the works of Ambroise Paré, the famous French surgeon of the sixteenth century, who laid the foundations of the modern art. Paré was already well represented in the collections of the British Museum; the addition of the gifts described below puts the Museum abreast of the Bibliothèque Nationale under this heading.

1. *Ambroise Paré: Dix livres de la chirurgie avec le magasin des instrumens nécessaires a icelle.* Jean le Roger, Paris, 1564. Presented by the Friends of the National Libraries.

This octavo volume is the first edition of Paré's first general treatise on surgery. It contains a large number of woodcuts illustrating the instruments which he used, a very formidable magazine. The book is of very great rarity. The only two copies recorded appear to be those in the Bibliothèque Nationale in Paris and the Library of the Royal College of Surgeons in London. The former copy is stated to contain a portrait of Paré, and the latter, on examination, shows traces of having at some time contained one; but there is a possibility that part of the edition may have been issued without the portrait, for the quiring of the present copy is complete without it and the portrait, if ever present, must have been on an inserted leaf.

2. *Ambroise Paré: Les œuvres de M. Ambroise Paré . . . Le tout divisé en vingt-six livres.* Gabriel Buon, Paris, 1575. Presented by the Friends of the National Libraries.

This is the first edition of Paré's collected works, a folio volume of over 900 pages with a fine portrait (Pl. XXIVa) and numerous



woodcuts. It, too, is a very rare book, unrepresented even in the Bibliothèque Nationale, and no copy is known to exist in England. It is the English translation of this work, published by Thomas Johnson in the year 1634, which Sir D'Arcy Power has described in the *British Journal of Surgery* as one of the epoch-making books in the history of surgery in England. Like the *Chirurgie* this copy is in very fine condition.

3. *Ambroise Paré: Les œuvres d'Ambroise Paré . . . Reueues & augmentees par l'Autheur. Quatriesme edition.* Gabriel Buon, Paris, 1585. Presented by Miss Ethel Stokes.

This is likewise a fine example of a very rare book, no copy of which has been traced in any of the great libraries of England. It is the first complete edition of Paré's works and the last to have been revised by the author, who included as an appendix the famous *Apologie ou Traicte Contenant les Voyages faicts en Divers Lieulx* wherein he gives an account of his professional experiences while on active service. It is the presence of this *Apologie*, first printed in this edition, which gives the book its special interest. The *Apologie* was written in reply to a very stupid attack of one Étienne Gourmelen, Dean of the Faculty of Medicine of the University of Paris, voicing the Faculty's jealousy of this upstart barber-surgeon who knew no Latin and had even the effrontery to question the healing virtues of powdered mummy and 'unicorn-horn'. At the start of the *Apologie* Paré sets about properly to silence Gourmelen with a reasoned defence of the use of ligatures after amputation (no invention of his, he shows), for which the Dean had taken him to task, and then proceeds with the absorbing story of his long and varied experiences as a surgeon in the field, paying little further attention to Gourmelen beyond occasional good-humoured banter of 'mon petit maistre'.

Though the name of Étienne Gourmelen would otherwise have been forgotten, it is to him that students of surgery and humanity must gratefully ascribe the existence of this historic document. The personality of Paré comes through the narrative very vividly; enterprise and independence, as in the well-known account of his first experience of dressing gunshot wounds ('j'étois en ce temps là bien doux de sel'), when the supply of scalding oil, then universally pre-

scribed, ran out, and Paré substituted a salve of his own concoction which proved so efficacious that he never cauterized a gunshot wound again; patience and thoroughness, as in the story of his cure of the Marquis d'Auret: persistent appeal to experience as against theory; childlike vanity, as when, to the story of professional help given to a poor wounded peasant, he must add a rubric in the margin 'Charité de l'auteur'; humour and shrewdness, as in his sly digs at Gourmelen. He must have been good company, too, as well as skilful, or his patrons and patients would not have been so loath to let him go; and he must have had a constitution of iron. He seems never to have been ill except once when he was kicked by a horse and once, for a minute or two, when, as he avers, somebody tried to poison him.

W. A. MARSDEN.

#### 58. INCUNABULA, ETC., 1478-1526.

SEVERAL sorts of interest are combined in the edition of the *Sylva odorum* of Guilelmus Hermannus of Gouda signed by Gui Marchand at Paris in January 1497/8, a fine copy of which has recently entered the Library. In the first place, the book contains what are with only one exception the earliest compositions of Erasmus to appear in print—four verses in praise of Hermannus's muse on the title-page, and at the end a poem of fifty lines on his own adverse fate, addressed to Robert Gaguin, the leader of French humanism, together with a four-page letter to the Bishop of Cambrai, dated from Paris on 7 November 1496, in commendation of the Odes, which Erasmus confesses that he had made over to the printer without their author's knowledge. As for Hermannus himself, he had been brought to the notice of Gaguin by Erasmus as a young man of promise, destined to diffuse the light of the new learning through the Low Countries, and an interchange of learned letters had followed. The *Sylva odorum* was the first of his writings to be published, and its success in French classicist circles quickly extinguished the resentment which he had felt, or professed to feel, at Erasmus's indiscretion. Apart from its interest for the history of Northern humanism, the *Sylva odorum* is a good specimen of Parisian printing at this date, and some pains were evidently taken by Erasmus to

ensure that it should look well. It is a quarto of 42 leaves of leaded typography and contains, besides the device of Gui Marchand on the title, a number of woodcuts from his stock, the most striking of which (although its appropriateness to the text might be questioned) is that of a fierce-looking negro blowing a horn on the last page. A part of the edition was taken over by the publisher Denis Roce, whose device appears in place of Marchand's in some copies, including that described by Hain (no. \*8452). Press-mark: IA. 39679.

Two other recent additions to the Library are of smaller literary value than the Hermannus, but of even greater rarity. One is a quarto of sixteen leaves containing the *De accentibus et punctis* and *De carminum generibus* of Johannes Despauterius, printed by Wynkyn de Worde in February 1525/6. Despauterius, or Despautère, was a native of Ninove in Brabant and his tracts on the elements of grammar and prosody, of which he composed a considerable number in the early part of the sixteenth century, enjoyed for many years a reputation far beyond their merits, being frequently reprinted in France, the Low Countries, and Germany. The *Short-Title Catalogue* testifies to their continued use in Scotland by notes of five editions printed at Edinburgh between 1579 and 1632, but De Worde's edition appears to be the only piece of bibliographical evidence available to show that they found favour in England also. Schoolbooks are, however, exceptionally liable to destruction, and it is highly probable that other editions were printed in London which are now totally lost; the present copy, indeed, appears to be not only the only one of its kind to survive but also the only one recorded since the days of Ames and Herbert. The acquisition of a copy perfect as to essentials, although leaving much to be desired otherwise, of the Rolewinck, *Fasciculus temporum*, signed by Adam Alamanus on 2 December 1486, but without mention of place, puts the Museum in possession of all the evidence bearing on a bibliographical puzzle of long standing. Adam the German has heretofore been generally identified with Adam of Rottweil, who worked at Venice from 1476 to 1480 and at Aquila in the Abruzzi from 1482 to 1484, and the *Fasciculus* consequently accepted as an Italian incunabulum. Its type, which is not known to occur in any other book, affords no

very definite clues, but the illustrations are clearly Northern and the unusual watermark of a standing bull (Briquet 13044-7) points to Piedmont or Savoy, so that it may not be too hazardous to suggest Geneva as its place of origin and to attach it to the press of another German Adam, namely, Adam Steinschaber of Schweinfurt, who was printing at Geneva for several years from 1478 onwards. Bibliographical references: Copinger 2438, Woolley Photographs 331 A, BMC. vii, p. lxxxii. Press-mark: IB. 38411.

An exceptionally fine and important specimen of early printing has lately passed into the possession of the Museum in the shape of a copy of the works of Virgil signed by Ulrich Gering at Paris in September 1478. This book undoubtedly ranks as the typographical masterpiece of the craftsman by whom the printing art was introduced into France and along with the edition 'sine nota' ascribable to the press of Joannes Antonius de Honate at Milan (IB. 26327) may perhaps be considered the handsomest of the Virgilian editions executed in the early plain style. It is, moreover, one of the first texts of Virgil to appear in Northern Europe, where only that of Mentelin at Strasbourg (about 1470) seems to have preceded it. The excellent condition of the Museum copy shows the typography to great advantage. An inscription on the first page records that it once belonged to Erhard Battmann, rector of the University of Basel and an opponent of Zwingli. Bibliographical references: Copinger, *Incunabula Vergiliana*, no. 28, Proctor no. †7856. Press-mark: IB. 39095.

Another recent acquisition is a copy of *Pamphilus de amore cum commento familiari nouiter impressus*, printed by Pierre le Dru for Claude Jaumar, Paris, 4 April 1499/1500. The commentary, which is of a somewhat elementary nature, was written by one Johannes Protus, and no other early edition of this well-known medieval play appears to have been equipped with such an addition to the text. In a prefatory note Antonius Barellus, an otherwise unknown bookseller, describes the book as his first venture, but is silent as to his relation with Jaumar, the publisher mentioned in the colophon. Press-mark: IA. 40750.

A copy of the original edition of a minor tract by Erasmus, *Apologia refellens suspiciones quorundam dictitantium dialogum Jacobi Latomi*

*conscriptum fuisse aduersus ipsum* [Johann Froben, Basle, 1519], has also been acquired; it contains in an appendix the *De trium linguarum ratione dialogus* of Latomi himself. V. SCHOLDERER.

59. BOOKS FROM THE G. W. JONES COLLECTION.

THE Department acquired five books at the sale of the library of Mr G. W. Jones, three French sixteenth-century books and two early writing-books. Among the French books are two Books of Hours decorated by Geofroy Tory. The first, in sextodecimo, 1529, was also printed by Tory, and is a very rare book. The second was printed in 1542 by Tory's successor, Oliver Mallard, and contains all the borders and woodcuts used in Tory's edition of 1531. The third French book is a commentary on the fiftieth Psalm, printed in 'lettres bâtarde' by Denys Janot, 1532, a very good copy. Of the writing-books, one is German, 1601, and shows the hands of various members of the well-known Nuremberg family of calligraphers, the Neudorfers. The other is Italian and dates from the same period. Of this Italian master, Gieronimi Rocco, nothing seems to have been recorded.

A. F. JOHNSON.

60. A RARE ITALIAN CHAP-BOOK.

THE Department has also received as a gift from Mr Edward Heron-Allen, F.R.S., through the Friends of the National Libraries, a copy of the following chap-book: *La Violina Con la sua risposta, et altre canzoni Musicali bellissime . . . Nuouamente posta in luce per Giulio Grotto. In Brescia, & ristampata in Ferrara per il Baldini*. Like most of its kind, this chap-book is not dated; but the printer, Vittorio Baldini, was ducal printer in Ferrara from 1575 till the disappearance of the house of Este in 1598, and official printer under the Papal régime till his death in 1618. During his long and productive career, he printed a number of musical works; this doubtless accounts for his interest in the chap-book, and his ability to supply a rough title-page cut with a figure in ancient Roman garb playing a violin to a well-dressed lady holding a naked Cupid by the hand opposite him. The contents of the chap-book are associated with Cupid rather than the violin: they are all popular poems of an

amorous character, the first concerning a young lady named La Violina.

Nothing appears to be known of the editor, Giulio Grotto, nor of the original Brescia edition of his collection of poems; nor does any other copy of the Ferrara reprint appear to be recorded. Hence Mr Heron-Allen in his *De Fidiculis Bibliographia* (vol. ii, fol. 288) describes the work as 'not only the solitary example of a violin chap-book in existence, but also the earliest printed book having reference to the violin proper'.

H. THOMAS.

## 61. FIRST EDITIONS OF BEETHOVEN, MOZART, AND HAYDN.

WHILE the music section of the Department of Printed Books is particularly rich in contemporary editions of compositions of the Elizabethan period and of the seventeenth and eighteenth centuries, hitherto it has not been possible to acquire many first editions of the works of the classical composers, Haydn, Mozart, Beethoven, Schubert, Schumann, and others.

It is of interest, therefore, to record the recent acquisition of a considerable number of important issues of this kind.

Sixty-six first editions of compositions by Beethoven have been purchased from the Gesellschaft der Musikfreunde in Vienna. The collection covers practically the whole of Beethoven's career and contains many of his most important works.

It is impossible to give a complete list here, but the following selected items indicate the range and character of the collection:

Trois Sonates, Œuvre II. Deux Grandes Sonates &c., Œuvre 5<sup>me</sup>. Trois Trios, Œuvre 9. Grand Concert pour le Forte-Piano, Œuvre 15. I<sup>re</sup> Grande Symphonie. Sonata quasi una Fantasia, Opera 27, No. 2. II<sup>me</sup> Grande Sinfonie. Sinfonia Eroica, Op. 55. IV<sup>me</sup> Sinfonie. Ouverture de Coriolan. Sinfonie, No. 5. Fidelio, Clavierauszug. Grand Concerto, Op. 73. Drey Gesaenge, 83<sup>tes</sup> Werk. Siebente Grosse Symphonie, 92<sup>tes</sup> Werk. Achte Grosse Sinfonie, 93<sup>tes</sup> Werk. Sonate pour le Piano-Forte, Œuvre III. Andante pour le Pianoforte ('Andante favori'). Quatuor, Œuvre 130.

Through the generosity of Miss Ethel Stokes the Trustees have been

able to acquire, also from the Gesellschaft der Musikfreunde, ten first editions of works by Mozart and eleven first editions of works by Haydn.

The Mozart items are:

Grande Symphonie, Köchel, 319. Six Sonates pour le clavecin avec . . . Violon, Köchel, 376, 296, 377-80. Grand Concert, Köchel, 413. Grand Concert, Köchel, 414. Grand Concert Köchel, 415. Die Maurerfreude, Köchel, 471. Sonate pour le Fortepiano . . . avec . . . Violon, Köchel, 481. Quartetto, Köchel, 493. Rondeau pour le Forte-piano, Köchel, 511. XII. Minuetti, Köchel, 568.

The Haydn numbers consist of:

Six Quatuors, Œuvre XXXIII. Six Quatuors, Œuvre 50<sup>me</sup>. Trois Symphonies, Œuvre 52. Arietta con 12 Variazioni. Fantasia per il clavicembalo, Opera 58. Sonate pour le clavecin, Œuvre 66. Grand Symphonie [Botstiber, No. 88]. Tre Sonate per il clavicembalo, &c., Opera 78. Die Schöpfung, Piano Score. Deux Quatuors, Œuvre 77. Menuetto con Trio in Canone [Botstiber No. 131].

WILLIAM C. SMITH.

## 62. BOAZIO'S MAP OF IRELAND, *circa* 1600.

THE Map Room has acquired a finely engraved map of Ireland of considerable interest. It is on two large sheets, measuring 827 × 531 mm. over all, and is coloured by hand, the towns as usual in red, the woods in green, and the county boundaries in various tints. The north is to the right, and an ornamental border round the map takes the place of graduations for latitude and longitude. It bears six decorative cartouches containing long inscriptions. These inform us among other things that the map was 'diligently collected & partly surveied by Baptista Boazio'; and there is a dedication to Queen Elizabeth, ending with the naïve rhyme 'wherin your Highness may distinctly see what Havens, Rockes, sandes, or Townes, in Ireland be'. The names of the engraver, Renold Elstrack, and of the publisher, 'Mr. Sudbury in the popes Alley', appear in the lower corners.

Only two other copies of this map are known. One, which is impressed on silk, evidently for presentation to an important personage, and lacks the border and the names of the engraver and publisher, is

in a private collection, the other is in the Library of Trinity College, Dublin. The map is undated, and the researches of many scholars have failed to discover anything about Boazio's person or life. It is now possible, however, to follow his movements fairly closely from 1588, when his first known map was published, to 1602-3, when his last known was drawn. Five maps, one signed by him and the others probably by him, indicate that he accompanied Drake on his raid against the Spanish West Indies in 1585-6. In 1596 he drew a plan depicting the attack made upon Cadiz in that year by English forces from sea and land, the latter being led by the Earl of Essex. In the following year he drew an excellent chart of the Azores, showing the movements of the English fleet there under the command of Essex. From the flattering references which he makes to Essex in the titles of both these maps, it seems likely that he was in the latter's service, the more so since the Azores expedition failed through its commander's incompetence. If he were Essex's servant, Boazio would have gone to Ireland in 1599, when his master was appointed Lord Deputy there. At any rate he was there soon afterwards, for in 1602 he copied a plan of the siege of Kinsale, and sent it, Essex being dead, to his rival, the Earl of Salisbury, offering to send him other maps if that was found acceptable, and in 1602-3 he produced a manuscript map of northern Ireland which was far superior to any before it and was evidently the result of a personal survey. There is no evidence that he was in Ireland before 1599.

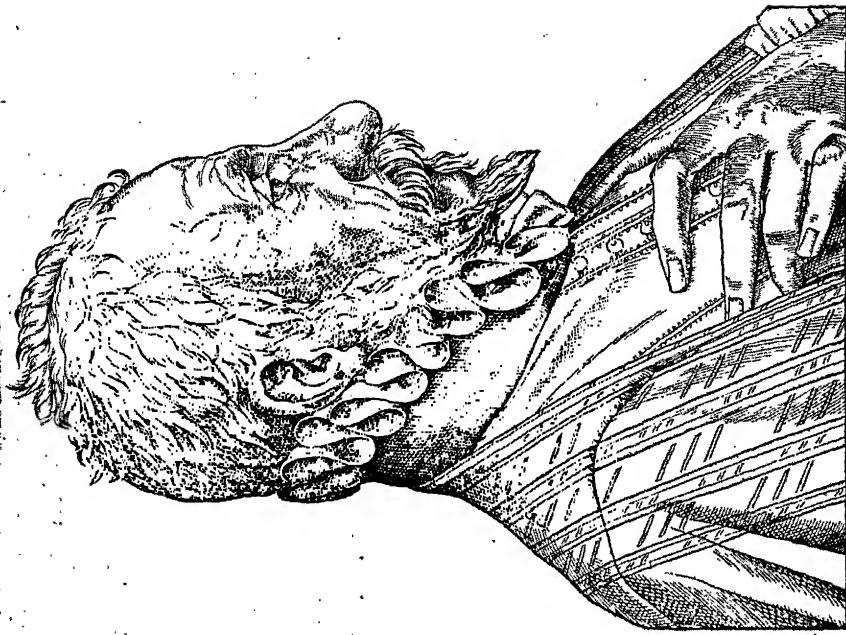
There is very little internal evidence in the map to date it; but Mountjoy Fort, which was built in 1603, is not shown, Woodstock Castle, an insignificant place which Essex captured in May 1599, is marked, and the name of Rowland Whyte, a courtier and acquaintance of Essex, is inscribed over the lands of the White family in Co. Down. Unfortunately the names of chiefs and landlords on Elizabethan maps of Ireland are misleading, for there is evidence that many such names were copied from map to map long after the noblemen in question had died. Robert Dunlop, working thirty years ago on internal evidence of this kind ('Sr Peter Carew', 'Sr. Barnabe Fitzpatrick'), dated this map at 1578-80; and his consequent assumption that Boazio was a remarkable pioneer, whose map



of Ireland was used as a source by nearly every map-maker, including the great Mercator, for the next twenty-five years, has been universally accepted, together with his ascription to Boazio of various anonymous MS. maps of Ireland and parts of Ireland, though none of these is in his hand. Dunlop overlooked Elstrack, who was only born in 1571, and Sudbury, who is not known to have published anything before 1610, except the present map. The earliest known works from the hand of Elstrack, who later became one of our finest engravers in copper, are three copies of Dutch maps made, apparently as apprentice's work, for John Wolfe the publisher in 1598; 1598 may therefore be suggested as the earliest possible date for this map. The latest possible date would be March 1603, when the Queen died; but we can place it earlier than that, for in 1602 it was reproduced, on a new plate and with minor alterations, in Vrints' edition of Ortelius' atlas (*Parergon*), where it superseded Ortelius' old and inferior map of Ireland of 1573. Considering all these points and allowing due time forward for Elstrack to engrave the present plate and backward for Vrints to engrave his revised plate, we can assume with great probability that this map appeared in 1600 and that Boazio surveyed and drew at least part of it while in Ireland with Essex. The curious fact that it is not mentioned in the Stationers' Register and that there is no printed record of its publication by Sudbury would explain its rarity. It may never have been published officially.

About 1608 a MS. copy of this map, revised and with a better Ulster, was addressed to Salisbury by the well-known map-maker, John Norden, who in 1597 had dedicated his 'Mirror of Honour' to Essex and in 1599 had published 'A Prayer for the prosperous Proceedings . . . of the Earle of Essex in Ireland'. As Boazio is not mentioned on the map, it is possible that he was dead and that Salisbury had given his maps to Norden for revision.

Although all maps of Ireland before 1683 were very inaccurate, especially as regards the western and north-western districts, this work is remarkably good, both for its accuracy and its wealth of detail. Boazio obviously made a careful examination of previous maps and charts, of which there were many available in 1600, Mercator's of 1595 being by far the best. He must also have 'diligently



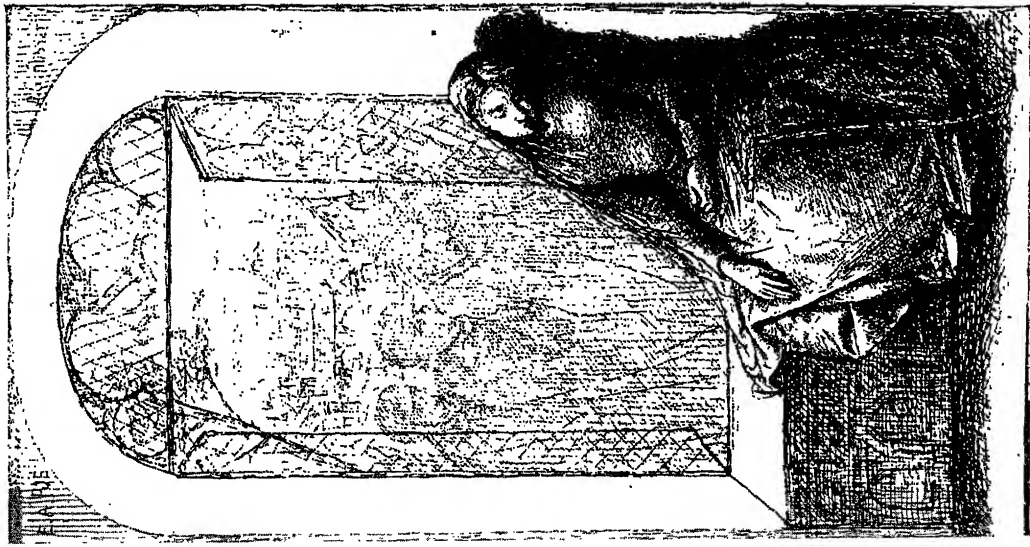
IN EFFIGIEM A. PARÆ.

*Quæ tibi sit facies satis hæc pictura docet,  
Doctrinæ facient sed ruga scripta fidem.*

A. GAYDINVS.

<sup>a</sup>

XXIV. <sup>a</sup>, PORTRAIT OF AMBROISE PARÉ. <sup>b</sup>, 'THE SLEEPER', BY  
ROSSETTI



*The Sleeper.*

<sup>b</sup>



*a*

XXV. *a*, DRAWING BY FRANK BRANGWYN. *b*, PORTRAIT OF  
MATISSE BY VIVIAN FORBES



*b*

collected' all the information he could find regarding the boundaries of counties and sees, the Irish clans and English lords, the forts, castles, and harbours. It is not possible to identify the districts he surveyed himself, but they were probably in counties Waterford and Tipperary. So little was known in England about the remoter parts of Ireland that he named a rock off the coast of Antrim 'Baptistes rock', and Elstrack, going one better, named one of the northern Isles of Arran 'Elstrakes Ile'. Boazio inserted many historical legends, such as 'Englishmen landed first at this place Bonnogh Baie' (in Wexford) and 'Fort of Dongannon Tyreone his principall seate or cheif house'. Despite its faults from the geographical point of view, the map is of great interest for its historical information, its beautiful engraving, its Elizabethan features, and its illuminating errors. It is hoped that the Trustees may publish facsimile reproductions in the course of the present year.

EDWARD LYNAM.

### 63. AN EARLY DRAWING BY ROSSETTI.

THE decorative pen-and-ink drawing reproduced on Pl. XXIV<sup>b</sup> was acquired by the Department of Prints and Drawings in June of 1936. It is inscribed at the top *E. A. POE* and *D. G. ROSSETTI*, and at the foot *The Sleeper*, of which poem it illustrates the following lines:

'I pray to God that she may be  
For ever with unopened eye  
While the dim sheeted ghosts go by.'

Mr H. C. Marillier in his 'Dante Gabriel Rossetti', 1899, p. 234, cites two pen drawings made by that artist of subjects taken from Edgar Allan Poe, for whom he is known to have had a very great admiration. Both of these drawings may be dated about 1848, the year in which he first made the acquaintance of the Pre-Raphaelite Brotherhood, and no doubt the present design belongs to about the same period. It is said to have been given by Rossetti, in the year it was made, to the portrait-painter Lowes Cato Dickinson, who was well acquainted with the pre-Raphaelite circle. From Lowes Cato Dickinson it passed to his youngest son Goldsworthy Lowes Dickinson, fellow of King's College, Cambridge. Next, it was

inherited by the latter's sister, who sold it to the firm from which it was acquired by the British Museum. It forms an interesting addition to the group of original works by Rossetti in the collection, where hitherto the earliest pen-and-ink drawing has been the study, made in 1853, for the picture 'Found', bequeathed by Colonel Gillum, together with other Rossetti drawings, in 1910.

EDWARD CROFT MURRAY.

#### 64. GIFT OF PRINTS AND DRAWINGS FROM THE CONTEMPORARY ART SOCIETY.

ONE hundred and twenty-one prints, thirty-one drawings, and one book of reproductions have recently been presented to the Museum by the Contemporary Art Society. Most important of the prints is the series of *Stations of the Cross*, fourteen large lithographs by Frank Brangwyn, R.A. (see Pl. XXVa). Brangwyn's designs originated in the cartoons which he was preparing for oil paintings intended for Arras Cathedral, but the paintings were never completed. One set of the lithographs was printed by an entirely new process on sycamore panels, and presented to Campion Hall, Oxford.

The prints include examples of the work of Albert Abramovitz (American subjects), Stanley Anderson, S. R. Badmin, D. P. Bliss, Ian Cheyne, John Copley, Paul Drury, John Farleigh, Eric Gill, Edwin Greenman, A. S. Hartrick, Stanley Hickson, William Kermode, J. E. Laboureur, Mariette Lydis, Concord and Cavendish Morton, John Platt, Gwendolen Raverat, Eric Ravilious, F. H. Spear, C. F. Tunnicliffe, Urushibara, Clifford Webb, and Josef Weisz.

Among the drawings may be mentioned works by Lily Blatherwick (the late Mrs A. S. Hartrick), Horace Brodzky, Charles M. Gere, Karl Hagedorn, Mary Hogarth, Beatrice How, Anton Lock, Georges Loukonski, Ambrose McEvoy, Christopher Perkins, Percy J. Smith, Alfred Thornton, and Vivian Forbes (see Pl. XXVb, Portrait of Henri Matisse).

Twenty-five per cent. of the annual purchases of the Fund, which is administered by the Keeper of Prints and Drawings, is now allotted to provincial and other Museums besides the British Museum.

A. M. HIND.

## 65. OTHER ACQUISITIONS.

### PRINTED BOOKS.

Valascus de Taranta: *Practica alias Philonium*. Nicolaus Wolff: Lyons, 1500. *Purchased*.

Lope de Vega: *Arcadia*. Luis Sanchez: Madrid, 1598. The first edition. *Purchased*.

The Bohun Manuscripts. A group of five manuscripts executed in England about 1370 for members of the Bohun family. Described by Montague Rhodes James, O.M. With an introductory note on the group by Eric George Millar. The Roxburghe Club: Oxford, 1936. *Presented by the Roxburghe Club*.

### MANUSCRIPTS (WESTERN).

First String Quartet in A Major, by Hamilton Clarke, Op. 246. Add. MS. 44880. *Presented by Mr R. R. Trout*.

Descent of W. G. Buchanan, with arms in colour. Vellum roll. Add. MS. 44881. *Presented by Mr W. G. Buchanan*.

Journal of William Rathbone Greg, in Greece and Turkey, 1832. Add. MS. 44882. *Presented by Dr W. W. Greg, F.B.A.*

Archaeological notes and drawings on 'Cyclopean and polygonal masonry in Etruria', by W. R. Greg, 1834 (?). Add. MS. 44883. *Presented by the same*.

Diplomas to W. R. Greg, 1829 and 1833. Add. MS. 44884 A and B. *Presented by the same*.

Letters of Mark Pattison to Gertrude M. Tuckwell. Add. MS. 44886. *Presented by Miss Gertrude M. Tuckwell, C.H.*

Two brass-rubbings from Hatfield Peverel, co. Essex. Add. MS. 44893. *Presented by Mr Bryan I'Anson*.

Letters to the 1st Lord Kilbracken from Gladstone, Rosebery, and Morley. Three volumes. Add. MSS. 44900-44902. *Presented by Lord Kilbracken*.

Two drafts of the 1st Earl of Cromer's *Modern Egypt* and *Abbas II*; typescript, with autograph additions and corrections. Nine volumes. Add. MSS. 44903-44911. *Presented by the Earl of Cromer, G.C.B., G.C.V.O., G.C.I.E.*

Papers of Col. Alex. John Fraser, C.B., largely of 1861, 1862, in Syria. Two volumes. Add. MSS. 44912, 44913. *Presented by Mrs Peter Duguid and Mrs Marson.*

Chart and Record of a voyage to America in the S.S. *Oceanic*, by Charles Kingsley, 1874. Autograph. Add. MS. 44914. *Presented by the Oceanic Steam Navigation Company, Ltd.*

Original draft, in the hand of the late Mr Justice Avory, of the new form of sentence of death on spies during the Great War. Add. MS. 44919 U. *Presented by Mr Fred. W. Ashley.*

Two admissions of Bury Hutchinson, Leather-Seller, to the freedom of the City of London, 16 April 1795 and 20 November 1821. Add. MS. 44919 V. 1, 2. *Presented by Mr T. W. Gomm.*

Draft proposals in the autograph of David Casley for his Catalogue of the Manuscripts of the King's Library, 1734. Add. MS. 44919 W. *Presented by Goodspeed's Book Shop, Boston, U.S.A.*

Letter and speeches of Dr Thomas Southwood Smith, M.D. Add. MS. 44919 BB. *Presented by Mr E. C. Ouvry.*

Letter of William Howley, Archbishop of Canterbury, to William Frederick, Duke of Gloucester, on his privileges as Royal Trustee of the British Museum. Add. MS. 44919 CC. *Presented by Messrs Ellis.*

## PRINTED BOOKS AND MANUSCRIPTS (ORIENTAL).

Arabic Printed Book: Kitāb al-Ibraksīs, Lessons from the Gospels for the use of the Church for the whole year. Printed at Aleppo, A.D. 1707.  $12 \times 8\frac{1}{4}$  inches.

Four Arabic Manuscripts:

1. Kitāb al-ziyārāt, by Maḥmūd al-'Adawī, on the tombs of distinguished persons and places of pilgrimage in Egypt and Syria. Copied by the author's son Ismā'īl in A.H. 1060 (A.D. 1650). Followed by Nukhbat al-albāb, on the wonders of the world, by Muḥ. al-Nasafī, copied by the same scribe.  $8 \times 6$  inches.

2. Al-Mukṭarah, by Muzaffar al-Azdī, a commentary on Juwainī's Irshād, on Islamic doctrine. Copied A.H. 995 (A.D. 1587), in a Maghribī hand.  $10\frac{1}{4} \times 8\frac{1}{4}$  inches.

3. Al-Minaḥ al-ilāhīyah, a commentary by 'Alī al-Rumailī on Ibn

al-Jazarī's al-Durrat al-muḍī'ah, on the variants in the Qur'ān. 19th century.  $8 \times 5\frac{1}{2}$  inches.

4. Kitāb al-adkiyā, on the wit and humour of the Arabs, by Ibn al-Jauzī. Copied A.H. 1140 (A.D. 1728).  $10 \times 7\frac{1}{4}$  inches.

Arabic-Turkish Manuscript: A dictionary of Arabic words explained in Turkish, in the handwriting of Ḥasan b. Ḥājji Ḥamzah. Copied A.H. 807 (A.D. 1404-5).  $10\frac{1}{4} \times 7\frac{1}{2}$  inches.

Arabic Manuscript: al-Ishārah ila 'ilm il-'ibārah, a compendium of oneiromancy in fifty chapters by Abu 'Abd Allāh Muḥammad ibn Aḥmad al-Sālimī. Copied by 'Id ibn Muhanna al-Karakī in A.H. 855 (A.D. 1451). 12°. *Purchased from the James Mew Bequest.*

## EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Five Sassanian gems. *Presented by Mr A. W. Davis.*

A steatite cylinder seal inscribed with the name of Senusret I. *Presented by the late Miss Ethel M. E. Jervoise through the legatee, Miss C. Margaret Marx.*

## GREEK AND ROMAN ANTIQUITIES.

Two small flasks of Cypriote Bronze Age black-polished ware.

Two calices of Cypriote Iron Age white-painted ware, one with decoration of trees and snakes, one with swastikas in panels; a Cypriote statuette of Amen-Re, enthroned; and a Corinthian oil-bottle with a design of a bird between horses' heads. *Presented by Mr H. C. Hoskier.*

Calix of Cypriote Iron Age white-painted ware; panel decoration with dotted crosses.

Bronze bull, Greek Geometric period. *Presented by Mr A. W. Walker.*

Bronze statuette of Herakles from Civita Castellana; fourth century B.C.

Clay lamp of the Roman period, from Egypt. *Presented by Mr L. A. Benachi.*

## COINS AND MEDALS.

Thirty-seven lead tokens of English 'boy bishops' of the fifteenth and sixteenth centuries. *Presented by Mr J. B. Caldecott.*



Bronze medals of Petar Dobrovic and Sandor Gjalski. *Presented by Monsieur Ivo Uzorinac for the Numismatic Association of Zagreb.*

A Chinese dollar of the Soviet of Szechuan 1934 and another of the Republic. *Presented by Mr K. J. Holm.*

A proof in silver of the medal of Goethe by Brandt, struck to commemorate his fifty years' residence in Weimar. *Presented by Mr F. E. Loewenstein.*

Thirty silver and thirty-one bronze coins of the early Roman Empire. *Presented by Monsieur Paul Tinchant.*

A billion-mark piece of Westphalia 1923 and a medal of the International Congress of Nationalists at Oslo 1936. *Presented by Sir F. Arnold Wilson, K.C.I.E.*

His Indian General Service Medal with bars for Burma 1886-7 and 1887-9 and his Commissionaire's badges for ten and twenty years' long service and good conduct. *Bequeathed by the late Mr H. Woods.*

A bronze coin of the Roman Emperor Aelius struck at Coela and miscellaneous English and Roman coins. *Presented by Mr L. A. Lawrence.*

A selection of rare Sikh and Mogul coins, formerly in the Sutcliffe and Doxie Collections.

## BRITISH AND MEDIEVAL ANTIQUITIES.

**T**WO palaeolithic implements found below gravel at Farnham, Surrey. *Presented by Mr C. Aldred.*

Three flint implements from Ilford, Greenhithe, and Swanscombe (Relph Collection).

Series of middle Le Moustier flints excavated near Northfleet, Kent.

Pygmy flints from Lincolnshire, palaeoliths from South Africa, and scrapers from Grime's Graves, Norfolk. *Presented by Mrs Favell.*

Type-series of palaeoliths from the Kharga Oasis, Libyan Desert. *Presented by Miss G. Caton-Thompson.*

Flints found below surface at Oued-Djouf, Constantine. *Presented by L'Institut de Paléontologie Humaine.*

Obsidian scrapers, cores, and flakes ploughed up at Njoro, Kenya Colony. *Presented by Mr C. R. Platt.*

Flint arrow-head from the cutting near Droxford Station, Hants. *Presented by Mr R. A. Smith.*

Neolithic specimens of Bandkeramik from Germany. *Presented by Dr G. Bersu.*

Bandkeramik specimens with flint and stone implements excavated at Köln-Lindenthal, Germany. *Presented by Dr W. Buttler.*

Bronze Age beaker found on Norham Castle estate, Northumberland. *Presented by Miss E. W. Reed.*

Looped palstave from Brooklands Avenue, Enfield.

Portions of late Bronze Age bucket-urn from Swanton, Kent. *Presented by Dr A. G. Ince.*

Early British bronze brooch from Arundel Park, Sussex. *Presented by Mr H. J. Booker.*

Pottery fragments excavated by the late Dr Favell at St Keverne, Cornwall. *Presented by Mrs Favell.*

Six bronze and four bone pins from Irish sites. *Presented by Mrs Mulvaney.*

Early Iron Age pottery specimens from Germany. *Presented by Dr G. Bersu.*

Roman glass vessels, brooches, and bronze spur, from the Relph Collection.

Jutish urn from Howletts, and flint-flakes from Westbere, Kent. *Presented by Dr A. G. Ince.*

Two Anglian cinerary urns from Barton Seagrave, Northants. *Presented by Miss Newman.*

Bronze seal-die of the Priory of Holy Trinity, Hounslow, fifteenth century. *Bequeathed by Mr W. H. Fenton.*

Seal-dies of the Archbishop of Ragusa (1575-9) and Norroy King of Arms (sixteenth century), from the Relph Collection.

Pewter spoon with hexagonal ball-knop, about 1500; latten spoon of Puritan type about 1660. *Presented by Mr and Mrs Norman Gask.*

Elizabethan half-pound weight dated 1588.

Paste intaglio of Omphale by Pichler. *Presented by Miss Hilda Lloyd.*

Balance for English and Portuguese gold coins, eighteenth century. *Presented by Mr G. F. Kingsbury.*

## CERAMICS AND ORIENTAL ART.

**D**ISH of Ju ware. Sung dynasty. *Presented by Mr and Mrs Alfred Clark*, Warren House, Iver Heath, Bucks.

Uttagawa Toyokuni, *Gwaza haiyu sangaikio*. 2 vols. 1800.

## ETHNOGRAPHY.

**A**SERIES of skin and cloth clothing, some ornamented with quill and beadwork, from the Plains Indians of Canada; collected by Lord Strathcona. *Presented by Mrs Kitson*.

Series of ancient and modern bronzes and other ethnographical objects; also an ancient pottery vase from Bibiani and ancient potsherds and beads excavated from various sites in the Gold Coast. *Presented by Capt. R. P. Wild, M.C.*

A large woven mat from Nauru Island, Oceania. *Presented by Miss F. M. Mostyn*.

A quartz hand-axe of Acheulean type, found on surface 25 miles west of the Bauchi Plateau escarpment, Plateau Province, N. Nigeria. *Presented by the Rev. I. D. Hepburn*.

A large series of photographs of ethnographical subjects, from New Guinea, New Britain, Andaman Islands, Philippine Islands, &c., taken by the donor on Lord Moyne's cruise in the Rosaura, 1935 to 1936.

Double raft, called 'Kalum', paddle, and turtle spear, from the Worora tribe, Kunmunya, Kimberley, Western Australia. *Presented by the Rev. J. R. B. Love and Mr H. R. Balfour*.

A board for the game of 'Mancala' from West Africa, probably Sierra Leone.

Beadwork ornaments and brush from the Zulus of Mangwana Location, Natal. *Presented by Mrs W. H. Borlase*.

An ethnographical series from Northern Nigeria, chiefly Nupe, Kano, and Kontagora; collected before 1910.

A small figure of a bird carved in shell, from near Barranquilla, Colombia. *Presented by Sr José M. Carbonell*.

A ceremonial adze from Mangaia, Hervey Islands. *Presented by Mrs H. Chase Mason*.

Two ancient pottery figures from Kafudidi, Gold Coast, and stone

implements and beads from various sites in Togoland and the Gold Coast. *Presented by Dr N. R. Junner.*

A bow, bamboo quiver of arrows, four arrows, three tobacco pipes, two seed necklets, and a carrier's strap, from the Motilon Indians of the Sierra Perija, Venezuela; also a fibre hammock from the Cuibo Indians of the Meta River, Venezuela. *Presented by M. le Marquis de Wavrin.*

Four wooden masks, one with grass fringe, from the Ekong and Ekpo secret societies of the Ibibio tribe, Southern Nigeria.

A series of eleven Lamaist figures, from a partly ruined temple in Pekin. *Presented by Mr S. Knocker.*

Wooden dish, engraved on the back, collected about 1910 at Kiuva, Bau, Fiji; stated to have belonged originally to Tauva, father of Cakobau, and to have been used by the latter as a 'long pig' dish. *Presented by Mr C. Binnie.*

A palm-leaf fishing-kite from the west coast of Buka, Solomon Islands, a bamboo blow-gun from Madras, and a dervish's short spear, probably from the Sudan. *Acquired by exchange with the Pitt-Rivers Museum, Oxford.*

A series of ancient tin beads, plugs, and wire; excavated when dredging for tin ore from the bed of the Jarawa River, north of Jos, Bauchi Plateau, Northern Nigeria. *Presented by Mr J. D. de Paravicini.*

A cinematograph film (2 reels) illustrating aboriginal life and technology at Cockatoo Creek, Central Australia. *Presented by Lord Moyne, P.C., D.S.O.*

An ancient pottery vase in the form of an armadillo from the Island of Sacrificios, Mexico. *Presented by Mrs F. M. Horner.*

A wooden chair with numerous carved figures, formerly in the possession of the late Morena Mokwae of Nalolo, Northern Rhodesia, elder sister and co-ruler with the late King of the Barotse, Lewanika, and presented by her to the donor in 1927. Probably Badjok work, Angola. *Presented by Mr P. E. Hall.*

Archaeological series from San Jose, British Honduras, excavated by Mr J. Eric Thompson in 1936. *Presented by the Belize Estate and Produce Co., Ltd., and by the Carnegie Institution of Washington.*

A series of glass beads from Borneo. *Presented by Mrs Diana Good.*

An ethnographical series from Oceania; part of a collection made by Staff-Surgeon Coppinger during the cruise of H.M.S. Alert, about 1880.

A cinematograph film of three reels illustrating the ethnography of the natives of Ernabella, Central Australia.

## EXHIBITION

### SIR LEONARD WOOLLEY'S NORTH SYRIAN EXPEDITION.

THE results of Sir Leonard Woolley's excavations in the Orontes valley in Northern Syria during the spring of 1936 were placed on exhibition in the Lecture Room and Cypriote Sculpture Gallery on December 8th. The main object of the expedition was to determine whether contact existed between Minoan Crete and the Asiatic mainland, and in this it was successful. At Tal Atchana, in the Amk Plateau a few miles east of Antioch, the remains of a palatial building were encountered, in which painted pottery was found, of local fabric but showing unmistakable stylistic affinity to the painted wares of Crete of the end of the Middle Minoan period. This pottery occupies the central case of the exhibition; the decoration is in creamy-white paint on a dark ground. One group of fragments, from a single large vase, has a design of double-axes springing from plants; other fragments show rosette patterns, and two sherds have animal designs. The case also includes pottery of Asiatic type, with decoration of birds in arcades, and a number of bronze implements; among these, a fine sword with lunate handle. On Minoan analogies the middle of the second millennium B.C. would be the lower limit of date for this group of objects, but how far the Minoan chronology applies to it, and what is its true relation to Crete and to the mysterious Keftiu, are problems which it is hoped that further excavation will speedily solve.

The remainder of the exhibition is occupied by objects from Mina, a harbour-site at the mouth of the Orontes. Here a trading port or colony was established by East Greeks, probably Rhodians, early in the 8th century B.C., and maintained through nine successive strata of

occupation until shortly before 300 B.C., when the site was abruptly deserted in favour of the newly founded Seleucia, four miles to the north. The earliest levels yield Geometric and Sub-geometric pottery; noteworthy here are two fine Cypriote vases with spirited designs of bulls in black and red paint on buff ground. From the middle levels comes pottery of Rhodian, Naucratic, and Protocorinthian fabric, while in the later levels (4-2) Attic red-figure predominates. A fine crater of the later 'Kertch' style, with a representation of the punishment of Marsyas in the presence of the Olympian deities, is a conspicuous exhibit. Level 3 (date about 430-390 B.C.) came to an abrupt end as the result of a conflagration, and here room after room was found filled with stacks of pottery partly Attic, partly local imitations of Attic shapes, abandoned stock of shops and magazines. Other cases are devoted to jewellery, gems, glass and faience, and coins; a hoard of minute silver coins of Aradus (c. 370 B.C.) contained in a small silver situla may be mentioned. Lastly, in the crusading age the site was again occupied as the port for Antioch. From this uppermost level come glazed and painted pottery and coins of the late Roman, Byzantine, and Crusading date down to the thirteenth century.

#### APPOINTMENTS

**D**R Lionel David Barnett, C.B., M.A., Litt.D., Keeper of the Department of Oriental Printed Books and Manuscripts since 1908, retired on 20 October. The Principal Trustees have appointed as Keeper Dr Lionel Giles, M.A., D.Litt., and to succeed Dr Giles as Deputy Keeper of the Department, Mr Alexander Strathern Fulton, M.A.

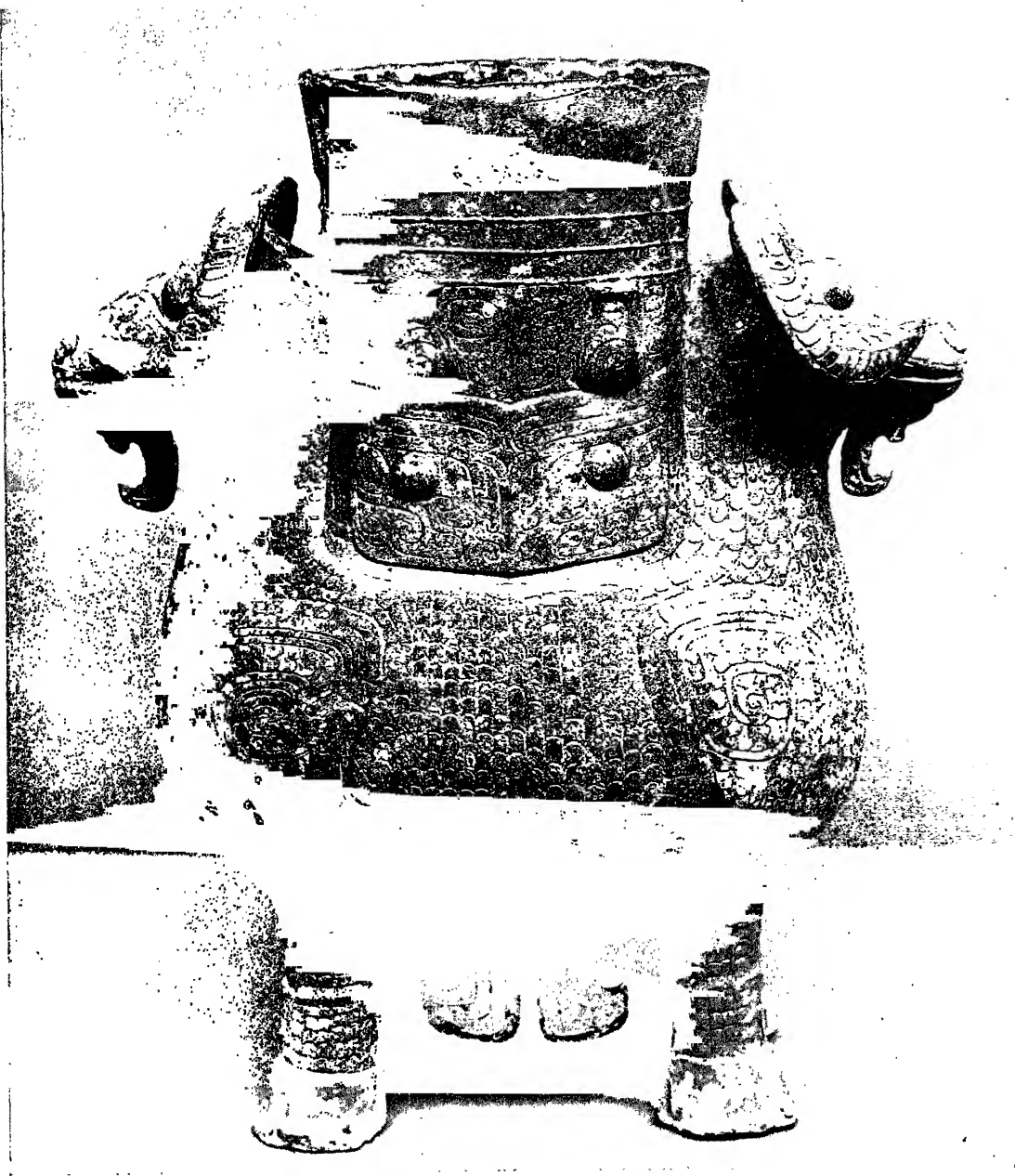
The Principal Trustees have also made the following appointments: Mr Angus Frank Johnstone-Wilson, B.A., Merton College, Oxford, as Temporary Assistant Cataloguer in the Department of Printed Books.

Mr Bentley Powell Conyers Bridgewater, B.A., Christ Church, Oxford, as Assistant in the Director's Office.









XXVI. BRONZE *TSUN* FROM THE EUMORFOPOULOS  
COLLECTION

## 66. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

### No. 3. *A Shang-Yin or Early Chou Tsun.*

THE famous ram-handled *tsun* from the Eumorfopoulos Collection, illustrated in the frontispiece (Pl. XXVI), should convince the most sceptical that the Chinese bronzes of the classic periods are equal if not superior to those of any other civilization. Bronze vessels fashioned in the shape, or decorated with motives, of sacrificial animals are not uncommon, but there can be few other *tsun* that can hope to compare with the massive splendour of this specimen. It is the solid qualities rather than the decoration which are impressive. Indeed the scale design with which the body is covered is so coarse that it might easily be confused with a type of scale pattern which is characteristic of the Middle Chou period (946-771 B.C.); but the magnificent qualities of the bronze casting probably preclude such a late date.

The *tsun* is modelled in the form of two rams standing back to back and is supported on four legs represented by their forefeet. From between their heads, which act as handles, rises the funnel which forms the mouth. The body of the vessel is covered with scales, which may or may not have been engraved after the casting, and the funnel with a *t'ao t'ieh* mask on each side in bold relief. These masks are a characteristic of the Shang-Yin culture, but they are not confined to that period. Behind each leg and under the neck of each ram there stands out a 'hooked projection'. Karlgren has described this feature as one of the innovations of what he terms the Yin-Chou period, but which is, in fact, the first half of the Western Chou (1122-947 B.C.); and it is very probably to this period that this vessel belongs, if indeed it is not earlier.

The conquest of Shang Yin by the Chou Princes about 1100 B.C. does not seem to have altered the Shang-Yin style. Decoration does not necessarily follow dynastic periods, and at this conquest the Shang traditions were not broken or superseded. Of the four innovations in style mentioned by Karlgren as making their appearance in this period the *tsun* boasts of only one. In all other features

it resembles the Shang-Yin bronzes to which by age it must be very closely related.

It is very difficult to account for the sudden appearance of the Shang-Yin culture, which produced highly complicated and distinctive bronzes without apparent effort. These bronzes display a complete mastery of technique and reveal conventionalized motives which argue a long process of evolution. The inscriptions which they carry are far from primitive. Yet there is still an enormous hiatus in time to be accounted for between the remains of Neolithic pottery excavated in Western Kansu and the Yellow River Basin in Honan and these highly sophisticated vessels. Up to the present no excavation of sites that preceded the Shang-Yin cultures has revealed fragments in either bronze or pottery which bear any real relation to these very finished works of art. We are at a loss to find their immediate ancestors. The Hsia culture during which the early bronze forms were established and during which the art of bronze-casting must have made its first appearance remains a mystery. Even if we support the theory that the art of bronze-casting was introduced in its finished form from the West at a period immediately preceding the Shang Yin, the existence in the Shang-Yin bronzes of forms and motives which are obviously of great antiquity and which betray no affinity whatsoever to any known Western forms is difficult to explain away without admitting a long process of internal evolution. We are compelled to believe the Shang-Yin culture had its roots in a very distant past, but why almost no traces of that past have survived is a puzzle for which archaeology has yet to supply a happy solution.

Height 17 inches.

Diameter across the handles 16 inches.

Diameter across the mouth 6.8 inches.

R. S. JENYNS.

## 67. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 4. *An Early Chou Yu.*

THE bronze *yu* which is illustrated on Plate XXVII, was used for holding a spirit distilled from black millet. According to the *Chou Li* these vessels were part of the furniture of ancestral

shrines. Professor Yetts remarks<sup>1</sup> that this class of vessel was bestowed as a royal treasure in order that the recipient might inform his ancestors of royal favours. There are four examples of this type in the Eumorfopoulos Collection; unfortunately this specimen has lost its hoop handle. It has been fashioned in the shape of two owls standing back to back; their eyes are picked out in key fret in a raised spiral; ears are suggested by the sockets on the lid to hold the hoop handle, and the beak by a pair of loop handles on the body below the mouth. The feet are incised with claws. Both lid and body are divided into four fields by projecting and dentate ribs. On the lid, each of these fields is decorated in high relief with a conventionalized eagle on a background of key fret. The body is covered with a raised scale design representing feathers which entirely covers the base. Each owl possesses a pair of hooked wings which are extended across the stomach. Above the wings immediately below the mouth are a pair of raised dragons on a field of etched key fret, and below these on the central field each side of the rib a pair of what might be taken for antelopes. The upper joint of each leg is decorated with another fantastic and highly conventionalized eared animal.

This owl motive has yet to be satisfactorily explained. It seems to be confined to bronze and pottery vessels of the Han period and earlier. Mr Sowerby would go so far as to say that the owl has never been represented in Chinese art,<sup>2</sup> because it is a bird of ill omen, and that the motive commonly mistaken for the owl represents the pheasant. Professor Yetts writes:<sup>3</sup> 'Doubtless these owl vessels are relics of a bird cult in ancient Chinese myth and sacrificial rites. The owl seems to have been the emblem of a royal line of culture heroes who controlled thunder, ordered the seasons, and invented metal casting, among other primary elements of Chinese civilization. Chief of these is Huang Ti, and the practice of sacrificing owls to him may be explained by the notion that ingestion of his totem could renew his divine energies. Its connexion with thunder and fire is shown by the use of pottery tile ornaments in the form of owls

<sup>1</sup> W. Perceval Yetts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 49.

<sup>2</sup> He has modified this view since: *China Journal*, vol. xxv, no. 1, July 1936.

<sup>3</sup> *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 55.

at the corner of roofs as a protection against fire. Another example of homoeopathic magic is based on the belief that owls eat their mothers. Owl soup was bestowed by a feudal lord on his vassals. The prince was both father and mother of his subjects, and therefore the soup acted as poison and antidote to purge them of all filial impiety and strengthen their loyalty. This sacramental rite was continued by Han Emperors.' M. Granet<sup>1</sup> also refers at length to a half-human, half-owl race of Chinese mythology who were associated with thunder and the forge.

The Chinese believe that the cry of the owl under all circumstances is unlucky. When it enters a house the master must leave it or die. And when it takes up its abode in a city that city will be depopulated. In the *Shih Ching*<sup>2</sup> the term is consistently used as an unpleasant metaphor. The Chinese believe the owl species to be a transformation of one of the servants of the ten kings of the infernal regions, who comes to carry off souls to the underworld. Doolittle mentions that the Chinese refer to it as the constable of the dark land. In Hupei the people called the scops owl (*obus scops japonicus*) kuai k'ang niao (快扛鳥) = 'the bird which carries people quickly away'. Wu Ch'iu in a prescription refers to this race as chu hun (逐魂) = 'chase-the-soul birds'. Perhaps these owl vessels were buried with the dead to ensure a safe passage to the spirit world.

The *yu* is covered with a greyish-brown patina. It must date at least from the period of Early Chou.

Height, plus lid, 5.8 inches.

Length across the mouth 3.9 inches.

R. S. JENYNS.

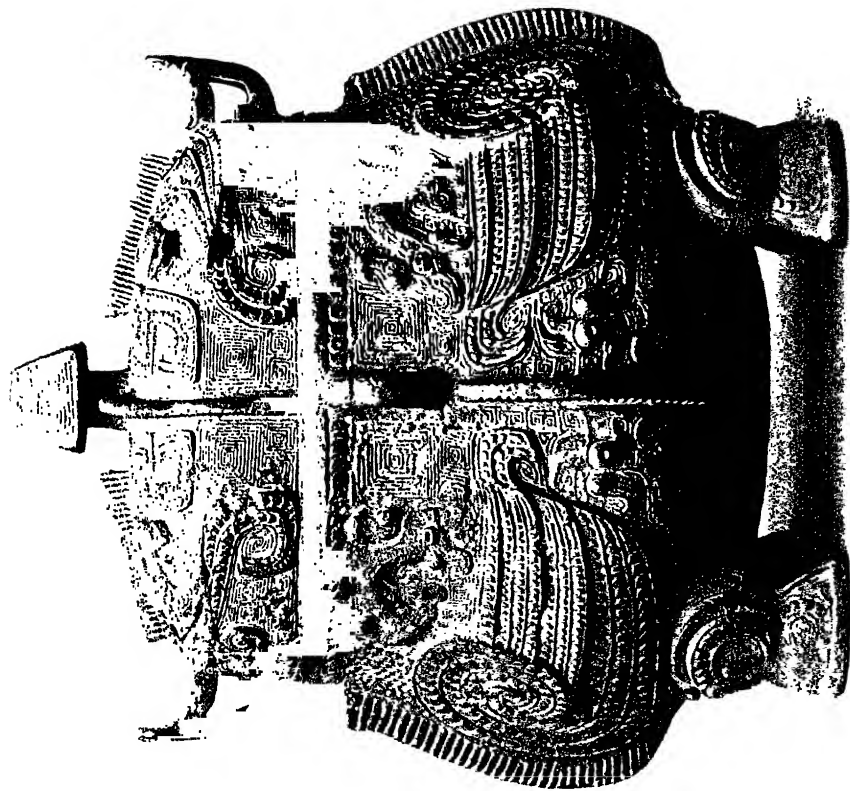
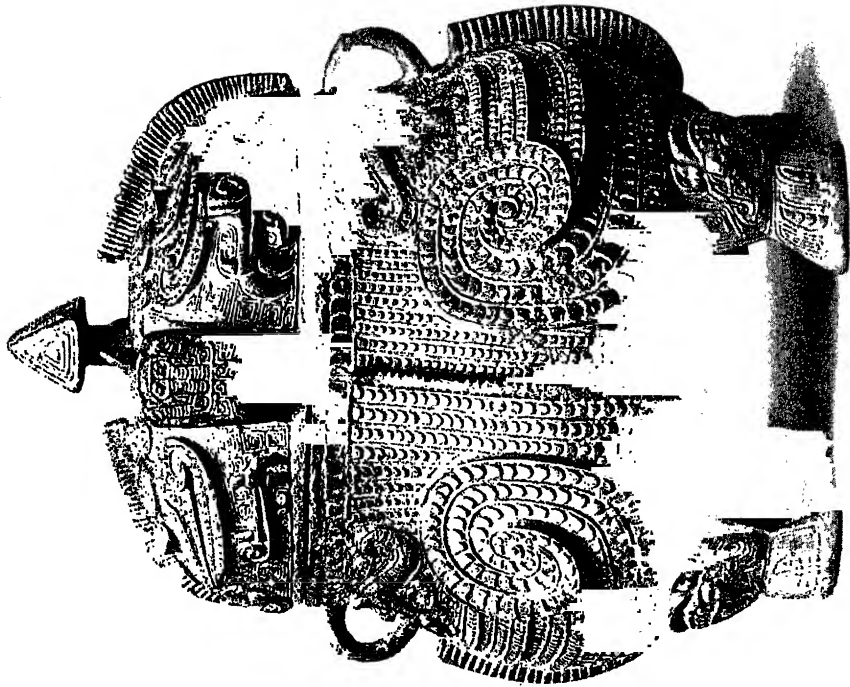
## 68. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 5. *A Covered Ting, Late Chou or Early Han.*

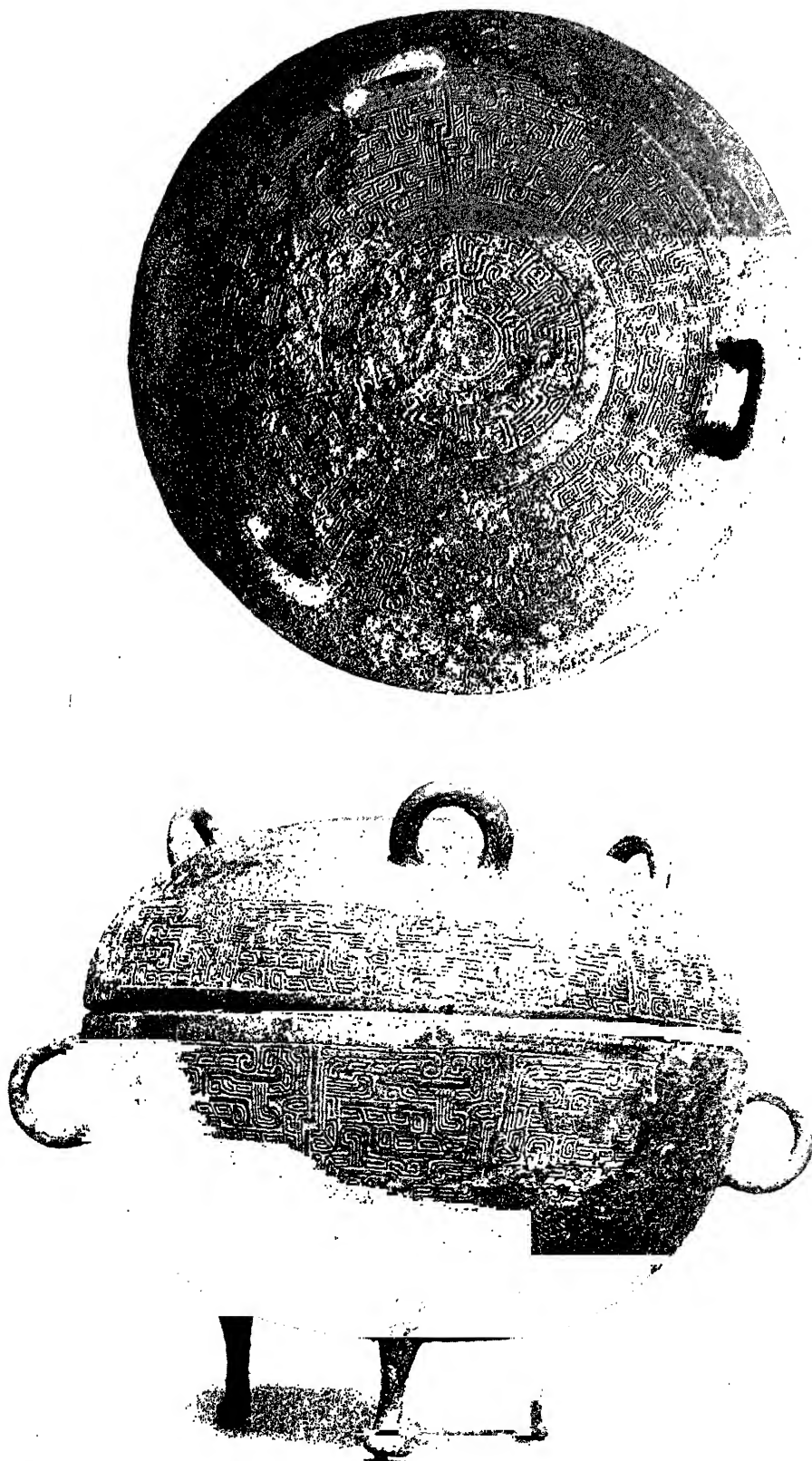
THE covered three-footed cauldron or *ting* from the Eumorphopoulos Collection, illustrated on Pl. XXVIII, belongs to a class which according to Chinese tradition is the oldest of all the bronze

<sup>1</sup> M. Granet, *Danses et Légendes de la Chine ancienne*, pp. 515-37.

<sup>2</sup> *Shih Ching*, pt. iii, bk. iii, ode 10, Decade of T'ang, p. 561; (Legge, *Chinese Classics*), vol. iv, pt. ii; Pt. iv, bk. ii, Ode iii, Praise odes of Lu, p. 620; Pt. i, bk. xv, ode ii. Ode of Pin, p. 233; Pt. i, bk. ii, ode vi, Ode of Ch'in, p. 210.



XXVII. BRONZE *YU* FROM THE EUMORFOPOULOS COLLECTION



XXVIII. BRONZE TING FROM THE EUMORFOPOULOS  
COLLECTION

vessel forms. Their forerunners were the earthenware cauldrons which were one of the most ancient ceramic inventions. We find this form in the earliest Shang-Yin bronzes and it lingers on until the end of the Han epoch. Yetts remarks that the *ting* was used both as a ritual vessel and for cooking. He tells us that some were treasured, as an emblem of sovereignty, down to the end of the third century B.C. Countless variations of this vessel occur, for the *ting* changes its appearance with the centuries. By the last phase of the Chou culture (c. 400–221 B.C.) it had become squat, broad, low, and usually very heavy, with curved lip and 'bent-ear' handles. Both these last elements Professor Karlgren lists as innovations of this period and both can be seen in the *ting* under discussion.

This vessel is shaped like a circular box, standing on three diminutive and slightly curved legs, which scarcely seem to possess the strength to support its weight. From each side of the body, a little below the lip, projects a ring handle, and the cover possesses three fellow ring handles of the same size. Body and cover are impressed with broad bands of square rhomboids, massed in an intricate geometrical pattern, three bands to the cover and one to the body.

It must be remembered that there was a long transitional stage between the complete decay of Middle Chou motives and the rise of a new bronze culture, which has been associated with the 'Warring States'. While many of the Middle Chou elements were rejected, certain types of pattern were retained and several of the Shang-Yin motives were revived. Although the *ting* is almost certainly later than the last phase of the Chou period (Professor Yetts writing in 1929 remarked that the style of decoration is usually assigned to the Han (206 B.C. to A.D. 220): he adds 'probably former Han' (206 B.C. to A.D. 25)<sup>1</sup>), the squared rhomboid with which it is decorated would appear to be a revival in a modified form of the key fret of the Shang-Yin bronzes, but there is nothing to suggest any elements of the Middle Chou. It is very difficult to decide exactly when such a vessel was made. It might easily belong to that brief and strangely tantalizing period the Ch'in (221–206 B.C.), which was

<sup>1</sup> W. Perceval Yetts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 53.



once such a fashionable attribution but has since fallen out of favour. At the latest it must date from the early part of the Han period (206 B.C. to A.D. 220).

The outside of both the body and the lid is covered with a beautiful green patina, blotched with deep indigo-blue and grass-green incrustations; while the inside of the vessel is flushed with hues which range from the deepest emerald green to prussian blue. It would be interesting to know how far it is possible to determine the date of a Chinese bronze either by the condition of the patina or by an analysis of the alloy of which it is made. Patina, beautiful though it may be, is often a snare and delusion, for it forms comparatively rapidly when bronzes are exposed to the elements; and it is probably most unwise to place any reliance on the condition of such a phenomenon. The difference in the constituents of the alloy in a bronze determine varieties in the depth and colour of the patina, and Chinese have recorded that the constituents of a *ting* should be four parts of copper to one part of tin, but unfortunately the *Kao Kung Chi* (考工記), a book probably written during the time of the 'Warring States', admits that bronzes of the earlier periods were not always made in strict conformity with the formulae prescribed in that work. Unless we can discover that different alloys were used at different periods, it would seem almost impossible to deduce anything about the age of any vessel from the condition of the patina with which it is covered, and it is scarcely more useful to make an analysis of the alloy of which it is made.

Height 6 inches.

Diameter across the mouth 6 inches.

R. S. JENYNS.

#### 69. PU-TAI HO-SHANG.

A GENEROUS gift from Messrs John Sparks has added to the Ceramic Collections a Chinese pottery figure which, besides being of considerable interest to connoisseurs, is likely to prove a great attraction for the general public (Pl. XXIXa).

Seated on a rectangular stand and little less than life-size, it portrays the rotund figure and genial features of Pu-tai Ho-shang, the jolly 'monk with the hempen bag'. It is not easy for us, whose religious

atmosphere is pervaded by solemnity, to realize that this Falstaffian figure can have been an object of veneration. Yet we are expressly told that it was made by order of devout persons and it was placed in a temple alongside other divinities.

Pu-tai Ho-shang was a late-comer in the Buddhist hierarchy. W. Anderson<sup>1</sup> says, 'he is generally understood to have been a Chinese priest of the tenth century, remembered for his fatness, his love of children, and especially for always carrying a large cloth bag, from which his name (*pu-tai*) is derived'. But, though late, he was by no means unimportant; for by some he was actually worshipped as an incarnation of Maitreya, the Buddhist Messiah; and when the number of Lohan (apostles of Buddha) was increased in China from sixteen to eighteen, the additional two were Pu-tai Ho-shang and Dharmatrata.

From the technical point of view the figure is a good example of Chinese ceramic sculpture. It is made of hard white pottery, and the smooth, pale buff surface of the extensive flesh areas is due to a dressing of finely levigated clay. The robe and accessories are coated with 'three-colour' glazes. The robe itself is yellow, but it is bordered by a ribbon of floral scrolls incised and coloured green, yellow, and aubergine. The bag which nestles under the right arm is green, and the stand with its openwork side panels and drapery is coloured a deep aubergine purple with details in green and yellow. On the right hand of the stand is incised an inscription in some twenty characters, which gives the figure a special interest for the connoisseur. Unfortunately repairs at this point have obliterated some of the characters and only a disjointed reading is now possible. But we are able to glean the following facts: the figure was made at the instance of a devotee and his wife, by an artisan whose name appears to be Liu, on a lucky day of the middle month of autumn in the second (or possibly twentieth) year of Ch'êng Hua (1465-87). Were it not for this inscription there is little doubt that the figure would have been dated about a century later.

Total height 3 ft. 10½ inches.

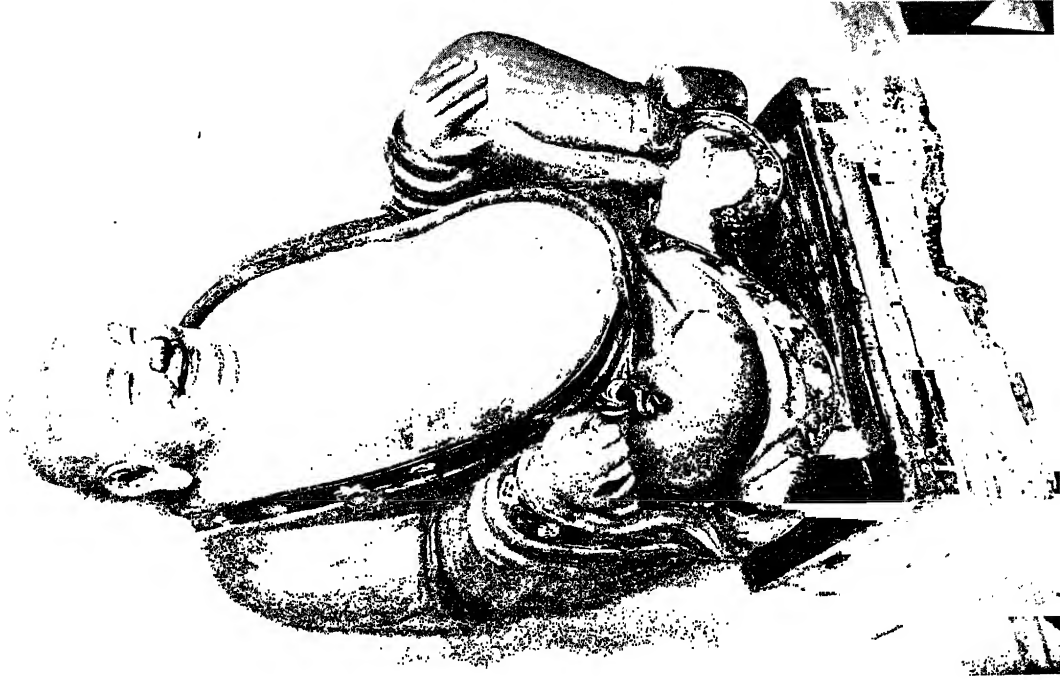
R. L. H.

<sup>1</sup> *Catalogue of Japanese and Chinese Paintings in the British Museum*, p. 37, where the description is given under the name Ho-tei, the Japanese rendering of Pu-tai.

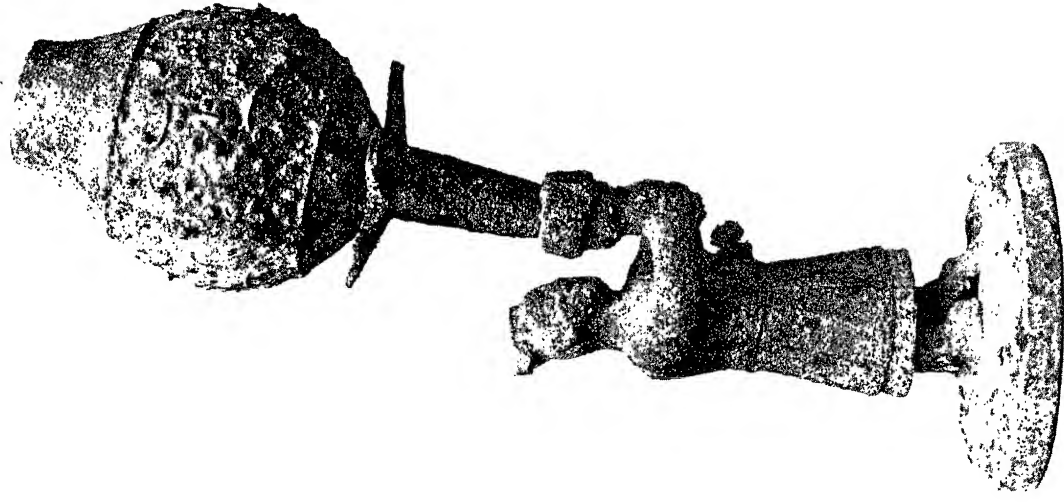
## 70. TWO CHINESE BRONZES.

THE Museum Collections have recently benefited by the gift of two important Chinese bronzes from the collections of the late Kenneth Kay, of Madras. Both of these are notable acquisitions. Perhaps the more interesting and certainly the more mysterious of these two is one which may have been used as either a lamp or censer (Pl. XXIX*b*). A figure of a man, standing on an oval base, with his feet apart, clasps in outstretched arms before his chest a holder from which rises a stem, which in turn supports a bulb, as large as the man himself. The figure is dressed in a winged cap and a long overcoat, tied by a sash in front. A short sword projecting from its scabbard is fastened to the left of his waist. He wears high boots and his hair is scraped downwards and forwards towards his ears. His features and the engraved ornament which covers his robe have been almost entirely obliterated by incrustation. The stem of the lamp or censer which he supports ends in a quatrefoil corolla, upon whose four leaves is balanced the hollow pear-like bulb, with an open funnel-shaped nozzle or socket, which may possibly be incomplete. The upper field of the bulb, surrounded by a raised thread, is undecorated; it looks as if it might have screwed into a cap or crown which is missing. The lower field is covered with a prickly ornamentation composed of hooked scrolls with projecting ribs on a hatched ground, but again the design is almost entirely obliterated by incrustation. There are four slits in the lower part of the body directly above the four quatrefoil leaves that support its base. From this it would appear unlikely that this piece could have been in use as a lamp in its present form; yet it is not generally believed that censers were in use in China at a very early date. The circular base is covered with ornament in an involved relief design of what appear to be tiger shapes and clouds, and there are pierced interstices.

Professor Plenderleith, who has examined this piece, states that the stem has been attached to the figure by a green resinous substance, and the bulb may well have been attached to the stem in the same manner. This raises the question—is the combination original or have the pieces been wedded artificially at a later date? There is no

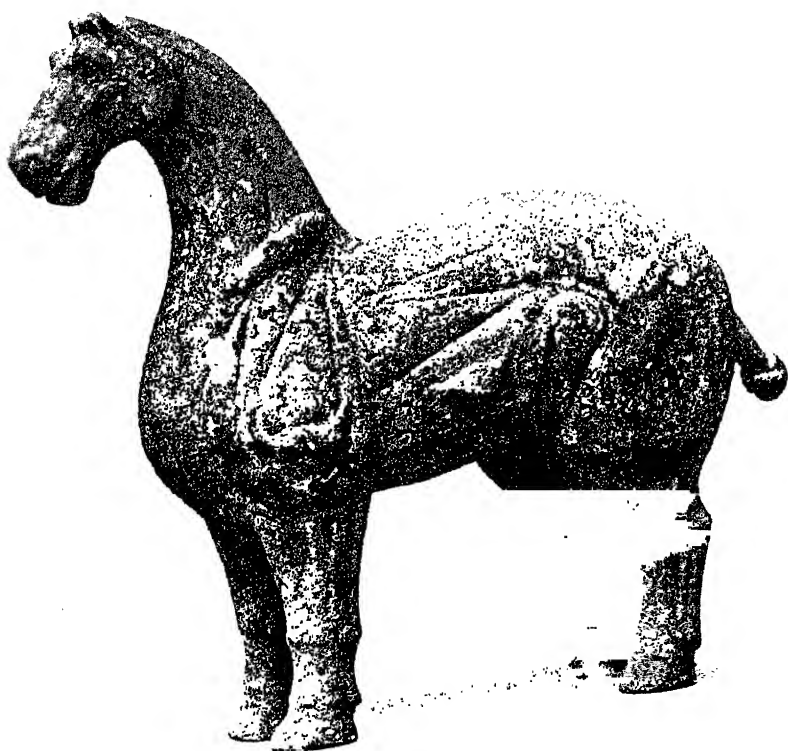


*a*



*b*

XXIX. *a*, POTTERY PU-TAI HO-SHANG. *b*, BRONZE LAMP OR CENSER



*a*



*b*

XXX. *a*, CHINESE BRONZE HORSE  
*b*, SYRIAN POTTERY BOWL

doubt from the style and decoration that all parts of this bronze are equally old, and they were probably excavated from the same tomb; but whether they were actually meant to be assembled as they are is an entirely different question. This bronze is said to have come from a tomb at Loyang. Its style dates it to the latter part of the Chou (c. 481-221 B.C.).

The second bronze, a model of a standing horse (Plate XXXa), need not detain us so long. The neck and head of the animal are small in proportion to the body; the fetlocks large and the hind quarters squat and heavy. Both mane and tail are clipped, and the end of the latter has been plaited in a knot. But the most curious feature is the hide, which has been modelled in quilted folds that suggest muscular development. The whole is covered with the remains of a deep azure-blue patina. Professor Yetts dates the bronze to about 200 B.C. In modelling it is not unlike a stone horse standing over a fallen enemy at the tomb of General Ho Ch'u-ping which still stands to-day to the north-west of Hsien-yang in Shensi. This general died in 117 B.C.

Height of figure 10 inches.

Length of horse 6·7 inches.

R. S. JENYNS.

#### 71. THE LATER AL MINA POTTERY.

THE excavations conducted by Sir Leonard Woolley in 1936 at Al Mina in Northern Syria threw up *en passant* a number of relatively late objects, which, though merely by-products of the main operations, are nevertheless welcome additions to our Near-Eastern Ceramic Collections. One or two pieces of Byzantine pottery—a lamp ornamented with a cross and a fragment of a bowl with a bearded human head in relief—are of sixth- or seventh-century date, while there is a considerable quantity of early Islamic pottery and glass not unlike that found on the ninth-century site of Samarra. The latter include a lovely bowl of buff pottery, with thick white glaze and elegant foliate form, both of which obviously imitate imported Chinese T'ang porcelain: besides specimens of pottery with splashed and mottled glazes which are equally of T'ang derivation.

Another group, of which two fine bowls are the best specimens, must be assigned to a period some four centuries later. It is characterized by a red earthenware body faced with white slip through which the decorative designs are scratched with a point, colours in the form of green, brownish-yellow, and manganese purple being dabbed on in patches and the whole covered with a transparent lead glaze. This is a type of *graffito* ware hitherto chiefly found in Cyprus and for that reason labelled Cypriot pottery. Its value lies in the quality of the decorative designs, and those on the Al Mina bowls are of considerable merit. One of them presents a lion-like creature with a human head adorned with a crown of papal aspect, possibly, as Sir Leonard suggests, an attempt to depict one of the beasts of the Apocalypse. On the other bowl (Pl. XXXb) is a griffin with formal foliage in the spaces, the colours being green and brownish yellow on a cream ground. The drawing on both is delightfully spirited; and as these Al Mina bowls show a general superiority in workmanship to any of the analogous Cypriot pottery we are disposed to regard the latter as an importation from Syria. The diameter of the griffin bowl is 8.3 inches.

R. L. H.

## 72. EARLY SCULPTURES FROM IRAQ.

THE generous assistance of the National Art-Collections Fund has secured for the Museum some unusual and important examples of Sumerian and early Babylonian sculpture.

The earliest in date is a grey granite vase (Pl. XXXIa), egg-shaped, with the base slightly flattened. The rim is broken off and two holes have been bored through the shoulder, apparently for suspension. The present maximum height is  $5\frac{1}{4}$  inches, 13.3 cm.; the maximum diameter is  $3\frac{1}{4}$  inches, 8.3 cm.; and the average thickness less than  $\frac{1}{4}$  inch, 6 cm. For  $\frac{1}{4}$  inch above the base the surface is plain; above this are three rows of round-topped leaf-like decoration, of the kind often used to represent mountains. The circumference at the centre is divided between two groups, each consisting of a lion attacking a bull. The lion rears up, with tail erect, to tear with both front paws the back and right hind leg of the bull, which stands passively enduring. The heads of both animals are turned outwards and carved

in the round, the rest is in low relief. The heavy manes of the lions which cover the fore parts and run under the bellies are lightly incised.

The theme and carving of the relief show that this vase is closely connected with a limestone libation vase now in the Baghdad Museum, found together with a mass of objects in the stratum numbered III at Erech,<sup>1</sup> though it differs in shape and material. The libation vase has a shoulder, a spout, and two lions carved in the round standing on either side of the spout; the comparison with the grey vase depends on the low relief round the body of the vessel. There are differences worth noting. Thus, in the grouping, the libation vase from Erech shows the two bulls facing one another, head to head, and in the carving the manes of the lions are left smooth, while there is only one row of leaf ornament.<sup>2</sup> There are several fragments of the same type from Erech already in this Museum<sup>3</sup>; the class represents in type an intermediate step between the vases carved in the round and those carved uniformly in low relief. The treatment of the body by division into masses is also found in work in the round,<sup>4</sup> but the apparent foreshortening of the lion's body is remarkable and unparalleled in other scenes, whether it be intentional or not. The date seems to be precisely fixed by the find at Erech to the period of the polychrome burnished pottery called 'Jamdat Nasr' ware, before the archaic Sumerian period. The specimen at Baghdad has been regarded as decadent in style and workmanship when compared with earlier work, but the present example in a hard stone has great merits.

The steatite bowl, Pl. XXXIb and XXXII, is 7 inches, 17.7 cm., in diameter,  $4\frac{1}{2}$  inches, 11.4 cm., high; the average thickness about

<sup>1</sup> E. Heinrich, *Kleinfunde aus den archaischen Schichten in Uruk*, Berlin, 1936, Tafeln 22-3, S. 35.

<sup>2</sup> Interpreted by E. Heinrich as signifying falling leaves. But the decoration occurs on a vase from Aqrah (*Illustrated London News*, 12 September 1936, p. 434, figs. 14 and 15) where this interpretation is impossible, and the view that mountains are intended equally improbable.

<sup>3</sup> H. R. Hall, *Babylonian and Assyrian Sculpture in the British Museum*, Paris, 1928, plate II, no. 1, plate III, no. 1.

<sup>4</sup> *Ibid.*, plate VII, 1, 2.



$\frac{1}{4}$  inch, 6 cm. There is a small break in the rim and two holes in the lower part run along the line of a crack in the stone. The inside is plain. The continuous low relief on the outside breaks up into separable groups.

A man with hair falling behind his shoulders, in profile facing right, the upper body full-face, naked, wearing a scalloped skirt folded into a roll round the waist, grasps two spotted snakes with sinuous coils. Below, two recumbent animals with heads turned back and tails erect—in the manner of the lions on the vase previously described—are not certainly identified; perhaps lionesses are intended. Before the face of the man is the star of Ishtar, and to the right of the scene a scorpion, certainly the astral symbol.

To the right, a vulture and a lion attack from above a prostrate bull, which attempts to fight them off with his legs. Behind the lion rise three ears of corn or other vegetation. Below the hind quarters of the animal is a palm-tree; the lower foliage bends downwards, above the branches sprout and bunches of dates hang down, tempting small bears squatting in a characteristic attitude. To fill an empty space an ear of corn is inserted, above which lies an animal, the head now broken away, perhaps a dog or jackal, an astral symbol.

Again to the right is an antithetical scene. A human figure with three locks of hair, one of which flies backwards as if blown by a gale, the face in profile to right, the upper body full-face, naked, waist to knees covered by a short skirt, kneels on the ground above two Brahmani or Indian humped bulls, the sex of which is strongly marked. Through the hands of the human figure flow sinuous lines representing water, which turn horizontally and then fall behind the bulls' muzzles. Empty spaces are occupied by ears of corn, vegetation, and the star of Ishtar. One line, running from an ear of corn to a serpent, seems to be inserted without any representational value but simply to balance the flying lock.

Fragments of similar steatite pots have been found at Ur<sup>1</sup> and at Khafaji,<sup>2</sup> the one at Ur dated by its inscription to the reign of Rimush,

<sup>1</sup> *Antiquaries Journal*, vol. iii, plate xxxiii, v 231, p. 331.

<sup>2</sup> H. Frankfort, *Fourth Preliminary Report of the Iraq Expedition* (Oriental Institute Communications no. 19), Chicago, 1935, pp. 48-9, figs. 54-7.



*a*



*b*

XXXI. *a*, SUMERIAN GRANITE VASE. *b*, STEATITE BOWL



XXXII. DECORATION OF SUMERIAN STEATITE BOWL

about 2500 B.C., the others by their archaeological context to the preceding Early Dynastic period. But the closest analogy to the present example is to be found on a fragment from Aqrab,<sup>1</sup> excavated in a temple of the Early Dynastic period. The present example is not likely to be later than the early part of the Agade period, about 2500 B.C., and it may be earlier. The grouping has much in common with the style of the seals of the Agade dynasty.

Apart from its exceptional merit as a work of art, the bowl is of interest from the historical point of view. Firstly, the appearance of Indian bulls<sup>2</sup> on an unquestionably local piece of work shows that the close trade connexions known to have existed about this period led to an interchange of ideas too, especially religious ideas. Secondly, the marked astral symbolism, which also appears on the Aqrab<sup>3</sup> fragments, is important, because ordinarily Early Dynastic monuments show no such symbols, whereas they appear on seals of the early Indian type in some profusion, and in the same obscure connexion as on the vase. Thus there is a palm-tree on both types, or the star by the head on the vase becomes a star in place of a head on a seal.<sup>4</sup> There is at present nothing improbable in the hypothesis that astral symbolism came into Sumer late in the Early Dynastic period, through contact with the ancient civilization of India. Finally there is some interest in noting that this elaborate set of themes seems to represent different parts of a ritual which incorporated several acts; the connexion of water, bulls, snakes, vegetation, points to a rain-making ritual.<sup>5</sup>

The copper or bronze figure of a naked woman holding a bottle, Pl. XXXIII*a*, is remarkable because such figures are only found on clay plaques. The height from the soles of the feet to the crown of the head is  $5\frac{3}{4}$  inches, 14.5 cm.; the dowel beneath the feet, for

<sup>1</sup> H. Frankfort in *Illustrated London News*, 12 September 1936, p. 434, figs. 10 and 12.

<sup>2</sup> These are distinguishable from the humped cattle on other Sumerian objects and closely resemble bulls on early Indian seals.

<sup>3</sup> This name means 'scorpion'; it is curious that the comparatively rare symbol of the scorpion should appear on two vases from the site.

<sup>4</sup> C. J. Gadd, 'Seals of Ancient Indian Style at Ur', in *Proceedings of the British Academy*, vol. xviii, pp. 20-1.

<sup>5</sup> For rain-making ceremonies involving these elements see A. M. Hocart, *Kings and Councillors*, Cairo, 1936, p. 56.

insertion in a pedestal, measures  $\frac{3}{4}$  inch, 2.2 cm. The tips of the fingers of the right hand and the head of the *uraeus* are broken off; the surface has been made up or held together in places with wax, possibly poured on when the object was found. Breaks in the arms, the neck of the pot, ankles, and dowel have been repaired with solder. The general condition is good. The treatment of the hair is unusual. The back hair is held in a net bag and stiffened to rise vertically in the manner of the archaic period, while the two locks falling in front of the ears are common both in archaic and late Sumerian times; but the two curls plastered forwards on the cheeks are not otherwise known. The ornament on the forehead, the top of which is damaged, was perhaps attached to a band now obscured by oxidization; it closely resembles an Egyptian *uraeus* and is to be compared with a similar ornament on a few cylinder seals, of Syrian style.<sup>1</sup> The hips and breasts are slightly exaggerated in proportion, as is not uncommon with nude female figures of earlier periods. The date lies between the time of the Third Dynasty of Ur and the Dynasty of Larsa, that is between 2300 and 2000 B.C., but there is no positive evidence and no exact parallel.

The copper or bronze figure of a goat kneeling on a four-legged stand, Pl. XXXIIIb, is probably a companion piece both as to provenance and date. The maximum height is  $3\frac{1}{2}$  inches, less than 9 cm., the length of the base  $2\frac{1}{4}$  inches, 5.7 cm. The tip of one horn is lost, and one leg of the stand has been repaired. The imitation of animal legs for pieces of furniture was common, but has a particular appropriateness on an offering-table.

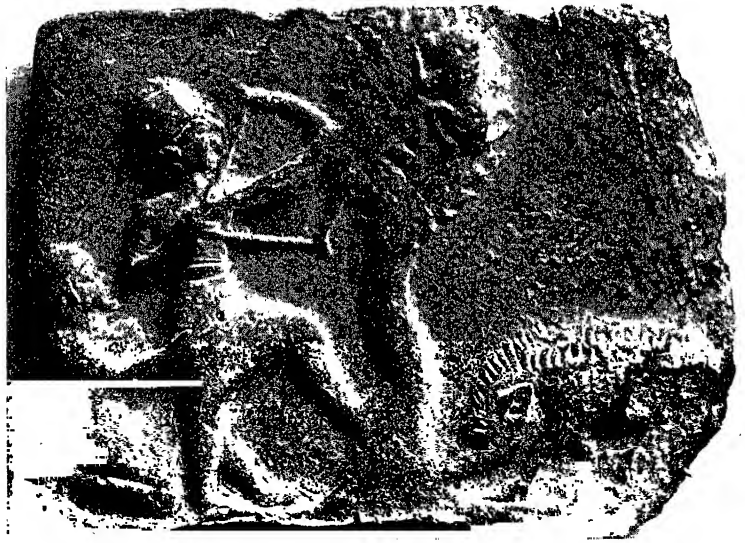
The lion on a clay plaque (Pl. XXXIIIc), which measures 6 inches, 15.2 cm., by  $3\frac{1}{8}$  inches, 8 cm., presents stylistic peculiarities most like a lion figure on a similar plaque from Ishchali,<sup>2</sup> dating from the time

<sup>1</sup> H. von der Osten, *Ancient Oriental Seals in the collection of Mr. E. T. Newell* (Oriental Institute Publications, vol. xxii), Chicago, 1934, nos. 308, 319, p. 136 and plates xxii and xxiii; De Clercq collection, no. 641; *Syria*, vol. xiii, pl. xi, from Ras Shamra; *B.M.Q.*, vol. i, p. 95 and plate LIV a, is probably to be compared, as the interpretation of the ornament there as a piece of dishevelled hair, or even as a side-lock, runs counter to the canons of ancient art.

<sup>2</sup> H. Frankfort, *Fifth Preliminary Report of the Iraq Expedition* (Oriental Institute Communications, no. 20), Chicago, 1936, p. 94, fig. 72 d.



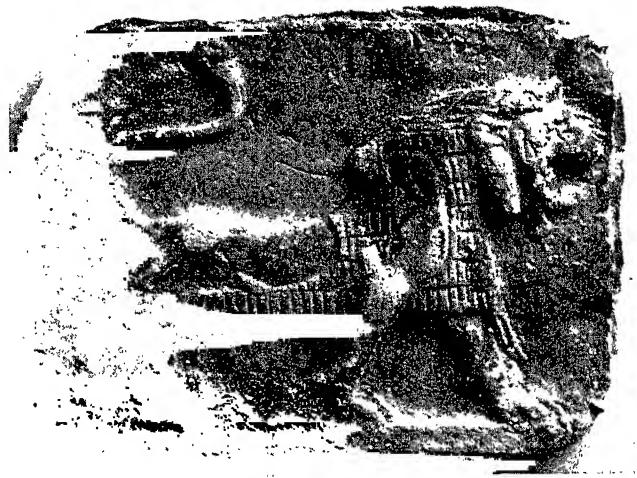
*a*



*d*



*b*



*c*

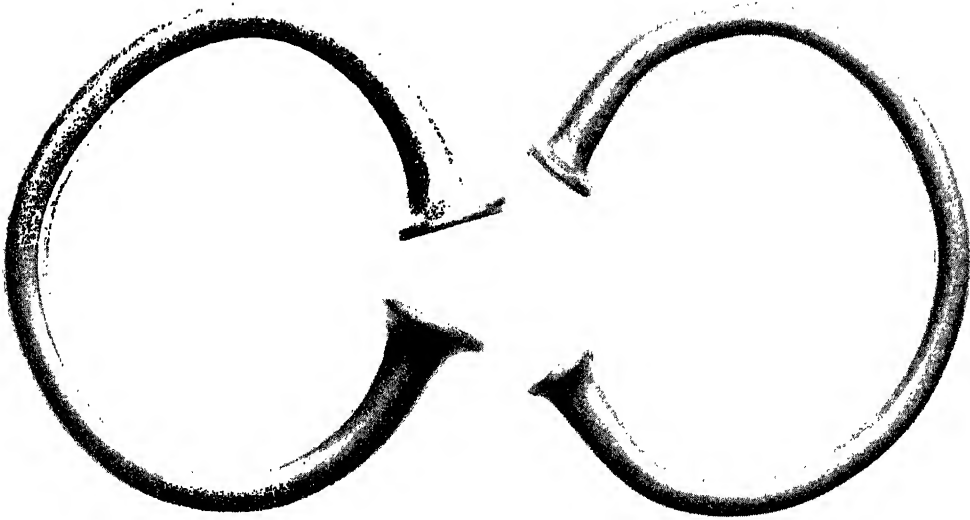
XXXIII. *a, b*, EARLY BABYLONIAN BRONZE FIGURES  
*c, d*, BABYLONIAN TERRACOTTA PLAQUES



*a*



*b*



*c*

XXXIV. *a, b*, PERSIAN SILVER ARMLET AND DETAIL. *c*, GOLD BRACELETS, BRITISH BRONZE AGE



of the First Dynasty of Babylon, about 1900 B.C. On both plaques there is a curious projection of the mane at the back, and an extension in an elaborate fringe over or under the belly. In the present instance there is also elaborate musculature, resulting in errors of proportion, which anticipates the much later Assyrian style.

The other plaque, Pl. XXXIII*d*, is said to have been found at the same site as the first; apart from this statement there is no evidence for dating an object quite unlike any plaque yet published. It is 5 inches, 12.7 cm., long and 3½ inches, 8.9 cm., high; the right-hand side is damaged so that the hind part and legs of the wild boar are lost. A monkey sits in a cypress (?) tree with a crooked trunk, on the lower part of which a bowman, facing right, wearing a leather cap with neck protection and a short skirt reaching to the knee, places his left foot while taking aim with bow and arrow at the monkey. Behind the bowman is a server, tendering arrows. On the right a wild boar snuffles at the root of a tree. The scene appears to be an illustration of a legend used for magical purposes, since all these clay plaques seem to have been buried in walls or floors as apotropaic. If this plaque is indeed of the same date as the lion plaque, about 1900 B.C., it is very important evidence for the art of a period as yet little known, especially for pictorial composition.

In past years the National Art-Collections Fund has presented the little archaic figure of a woman, No. 116666, and the magnificent trough with low relief, No. 120000, and assisted to a very large extent in the purchase of the life-size statue, No. 122910. The collection of Sumerian and early Babylonian sculpture, much strengthened by the new acquisitions, is thus very largely due to the interest of the Fund.

SIDNEY SMITH.

### 73. THREE PERSIAN ARMLETS.

THE Department of Egyptian and Assyrian Antiquities is indebted to Professor Paul Jacobsthal of Christ Church, Oxford, for the gift of two complete Persian armlets, and three fragments of another. The latter is numbered 129001; two of the fragments join, and the whole object when complete must have had a width of about 3½ inches. The plain tubular hoop, of thin silver, is finished



at both ends by rams' heads joined to the hoop by collars ornamented with a double row of small bosses. The heads are rather long and narrow, and the horns curve up under the eyes and in front of them. The other two armlets (128999, 129000) are a good deal larger, having an extreme width of about  $4\frac{7}{8}$  inches (Pl. XXXIV *a* and *b*). Their patina suggests bronze, but in fact the material both of the tubular hoops and of the heads is silver with a large alloy of copper. As before, rams' heads form the ends, and are united to the hoop by similar collars with double rows of bosses; the horns curve forward and end with a sharp curl under the eyes. On either side of the face, just in front of this curl, there is a pronounced conical boss. It should be added that partial cleaning reveals on the heads a decoration of lightly punched dots. But the most curious feature of these armlets is the arrangement for opening the ring, so as to place the ornament upon the arm. Between the two heads there is a hinge-like fastening clipped to the noses on either side, and a section, about one-quarter of the whole circumference, is movable, the other end of it being tapered so as to fit inside the longer part of the tube, where it is kept in place by a pin traversing the two sections. This pin is a doubled strip of metal fitted with a head, and is secured from loss by a narrow bridge on the surface of the tube, which prevents it from being drawn right out. On one armlet there is a fragment of ancient textile fabric adhering to the surface.

Armlets like these, with the ends of the hoop in the form of animal heads, are characteristic of the Achaemenid period in Persia (fifth or fourth centuries B.C.), to which the style of the heads also belongs. But the removable section and the elaborate fastening arrangement of the two larger armlets are at present quite unexampled among the known metal-work of that time, and reveal, if the dating is correct, an unexpectedly early use of these technical devices. C. J. GADD.

#### 74. SELSEY TREASURE TROVE.

THE two gold bracelets illustrated full size on Pl. XXXIV *c* probably belonged to a hoard buried in the low cliff on the west side of Selsey Bill, as they were found on the same part of West Beach opposite the south end of Warner Road, and about 1,500

yards south-east of the site marked on the 6-in. Ordnance map where ancient British coins were found in 1866. The second discovery was made in February 1937 by a local fisherman and became the subject of a coroner's inquest. Since it was desirable to keep the two together, as varieties of one type, the purchase was sanctioned and the finder received the full market value. The heavier specimen came to light in 1925 and was noticed in the first volume of the *Quarterly*, p. 14; but is reproduced (on the left) for comparison. Its weight is 2,227 grains Troy (144.29 grammes), which has no obvious connexion with 1,210 grains (78.43 grammes), the later find being about 2 oz. lighter, of 21-carat gold. The terminals are buffer-shaped as before, but the section of the loop is oval, without any internal flattening. A certain resemblance in shape to the manillas used as currency in Nigeria suggests that gold was shaped to be carried on the arm (the ends can be opened and closed with some difficulty), and used as a medium of exchange; but if so, a weight system would be expected. Useful parallels are afforded by two hoards of bracelets from Bexley, Kent, acquired as Treasure Trove in 1906 and 1907; and the weights given in the *Victoria History*, vol. 1, p. 338, show a grouping round 750, 375, 187.5 grains and 2,100, 1,050 grains respectively. There seems to be no common standard, but a local or temporary system might be revealed by further finds at Selsey or elsewhere in Britain. The type was common towards the end of our Bronze Age, about ninth century B.C.

R. A. SMITH.

## 75. GREEK COINS.

THE Department of Coins and Medals has received a gift of seven fine Greek coins from Mr H. C. Hoskier, among them tetradrachms of Agrigentum, Syracuse, the Chalcidian League, and Cyzicus. The tetradrachm of Agrigentum (Pl. XXXVa, no. 1), struck about 450 B.C., and fresh from the mint, shows the eagle and the crab, both badges of the city, on which a rare and curious refinement of the engraver has turned the markings on the crab's shell into the semblance of a face. The general effect is that of the facing Gorgon's head, and it may have a similar apotropaic significance.

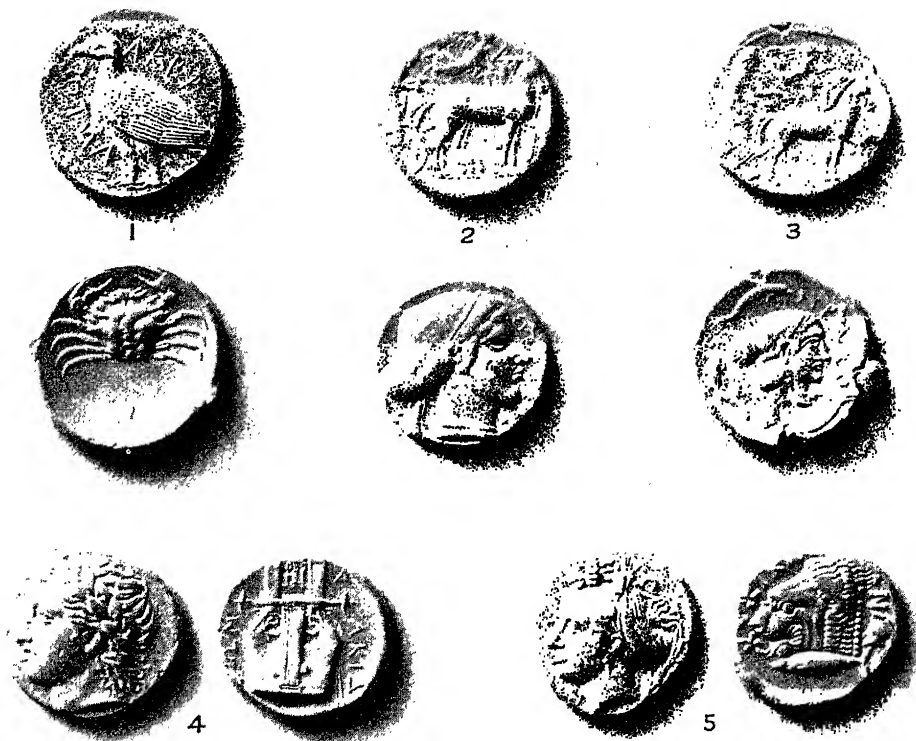
The tetradrachm of Syracuse (Plate, no. 2) was struck about 440 B.C. Its types are the usual racing chariot on the obverse, with Victory flying to crown the winning team; and on the reverse a fine if somewhat severe head of Arethusa, her hair completely swathed in a saccus. The second tetradrachm purporting to be of Syracuse (Plate, no. 3) was not in fact made in the Syracusan mint though it bears the inscription 'Syracossa'. This irregular legend and its curious style place the coin in a little group of similar pieces made in imitation of Syracusan currency in the third quarter of the fifth century, somewhere in Western Sicily, probably at Panormus, by Carthaginian settlers. It is therefore among the first of the long line of Siculo-Punic imitations of Greek coins, and one of the earliest pieces of coined money made by the Semitic peoples of the West. The tetradrachm of the Chalcidian League (Plate, no. 4), with the lovely head of Apollo, and his lyre on the reverse, was struck at Olynthus in the early fourth century. The tetradrachm of Cyzicus (Plate, no. 5), contemporary with Alexander the Great, has a striking head of Persephone the Saviour, inscribed 'Soteira'. The goddess, whose features are full of character, is veiled and wears a wreath of corn-ears. On the reverse is a strongly stylized lion's head accompanied by a tunny-fish, the immemorial badge of the city, and a helmet, the badge of the issuing official.

E. S. G. ROBINSON.

#### 76. ITALIAN RENAISSANCE MEDALS.

**I**N memory of Mr Henry Oppenheimer, a member of its Executive Committee from 1907 to 1930, the National Art-Collections Fund has presented to the Museum a very fine specimen, formerly in the Oppenheimer Collection, of the medal of the Italian artist Giovanni Bellini by the medallist Gambello. The obverse bears the bust of the subject to left and the legend JOANNES BELLINVS VENET(us) PICTOR(um) OP(timus). The reverse is an owl with the inscription VIRTUTIS ET INGENII, of which the bird is the emblem, and the artist's signature. (Pl. XXXVb.)

Two other medals from the Oppenheimer Collection have been presented by Mr C. S. Gulbenkian. These are a silver medal by



*a*



*b*

XXXV. *a*, GREEK SILVER COINS. *b*, MEDAL OF GIOVANNI BELLINI BY GAMBELLO



an unknown artist of Giovanni Gonzaga, marquis of Mantua, and a bronze medal by Lysippus 'the Younger' of the Roman humanist Martinus Philethicus of about 1480.

J. ALLAN.

## 77. ARCHIVES OF THE STAFFORD FAMILY.

THE muniments of few families of the fifteenth and early sixteenth centuries can have contained more illuminating material for the history of that period than those of the Staffords who became Dukes of Buckingham 'with special precedence before all Dukes who might thenceforward be created except descendants of the King's body'. But it is not surprising that their chequered careers—the eldest representative of each of four generations came to a violent end, two in battle during the Wars of the Roses, two on the scaffold following attainder—have resulted in the loss of many of their archives and the wide scattering of what has escaped destruction. Of surviving records some are in the possession of Lord Bagot at Blithfield House; others have found their way to the Public Record Office, while a number already in the British Museum testify, by the variety of the sources whence they have been acquired, to the extent of the dispersal.

Recently the Farnborough Fund has enabled the Department of Manuscripts to add to its collections some thirty court-rolls and compotus-rolls (Egerton Rolls 2181–2210) which in diverse ways illustrate the great power and wide possessions of the family. The earliest in date is a long compotus-roll of some of the lands, mainly in Essex, of Edmund, Earl of Stafford, and of Anne his widow, 1402–3, which contains among the items of expenditure an allowance for the cost of the return to the Chancery of a writ *de diem clausit extremum* on the death of the Earl, slain at the Battle of Shrewsbury 21 July 1403.

The great power of this family, however, rested largely on their almost regal privileges and authority as Lords Marchers. All of the great lordships on the Welsh border in their possession during this period, except when attainder or the minority of an heir restored them to the Crown—the lordships of Brecon including Hay, Caus including Hope, and Newport with Wentllooge and Machen—are

represented in this new acquisition. The judicial powers which these estates carried with them are well illustrated in a roll of the Great Sessions of the Eyre of the lordship of Newport 'held at the gate of the castle of Newport', 1503. From a copy of a commission of oyer and terminer of the 1st Duke to his itinerant justices copied at the beginning, we see his jurisdiction extending to felonies and pleas of the Crown, and his prerogatives including rights to waifs and strays, treasure-trove, wreck of sea, and other regalities. From a number of compotus-rolls, on the other hand, we are reminded that the administration of justice and the keeping of the peace in these hot-beds of lawlessness could have been no easy matter. The disorder which was always smouldering on the border had been greatly intensified during the Wars of the Roses, for it was here that the power of the two claimants to the throne chiefly lay. Many entries give vivid pictures of the strife and feuds, the murders, rapine, and almost continual warfare which existed. In 1465 the rents and services of customary tenants in the Forest of Hayes in the Lordship of Caus, the yearly ploughings, and their summer and autumn works yielded nothing, because their holdings had been 'totally laid waste and destroyed by the rebellion of the Welsh'. The farm of a boat used for the common fishing is equally profitless as the lessee has been 'so threatened with loss of life and mutilation of limb that he dare not take it up'. The repetition of these two entries in almost identical words in the accounts of 1494 and 1517 proves that the effects were far from temporary. In 1494, again, the farm of the agistment and perquisites of the forest-court of Hayes had to be reduced 'for want of a better farmer' because 'all tenants and residents near by go in such fear of their lives on account of robberies and rebellions in the parts of Wales adjoining that they dare not feed nor keep so many animals there as formerly'. In Brecon, in 1485-6 (the date is significant), several houses adjacent to the walls of the town yield no rent, as they have been pulled down and the land dug up in order to enlarge the ditch for the greater security of the town; others have been burnt down during the rebellion. Among items of expenditure in the same year is a sum for the replacement of an old Breviary stolen from the Exchequer of the lordship, where it was

used for administering oaths, and another for the purchase of 15 lb. of gunpowder for protecting the castle from the rebels.

Of the remaining rolls perhaps the most interesting are two detailed accounts of the household of the 1st Duke of Buckingham. The earlier in date, 17 October 1438 to 5 October 1439, covers the period of his journey from London to Calais as one of the commissioners who took part in the abortive negotiations for a peace with France. Thither he sailed (26 June 1439) from Sandwich, as we learn from the roll, on a ship called *le Swan*, for the victualling of which eleven oxen were delivered to the Treasurer of his Great Household. The second roll (1454-5) saw the outbreak of the Wars of the Roses and the first Battle of St Albans, where the Duke was wounded. Payments for visits to the fairs of Coventry, Ely, and Sturbridge, for the driving of 300 sheep from Maxstoke in Warwickshire, oxen from Thornbury in Gloucestershire, and deer from Tonbridge, all to Writtle in Essex—no mean adventure amid the disorders of that year, for freightage of salt fish from Hull, for journeys of the Treasurer to Wells, Blakeney, and Wiveton on the Norfolk coast, also in search of fish, are only a few of the interesting items which give a picture of the remarkable activity and elaborate financial administrative organization necessary to provide for the needs of one of the several households of the family.

B. SCHOFIELD.

#### 78. ACQUISITIONS AT THE OPPENHEIMER SALE.

WITH the help of the National Art-Collections Fund and a grant made by the Trustees from the reserve fund the Department of Prints and Drawings was able to make some important acquisitions at the Oppenheimer Sale, in spite of the fact that prices ruled so high. Each of the three drawings presented by the Fund is notable, but the most important is the small drawing of the *Crucifixion with Saints* by Fra Filippo Lippi (lot 115) (Pl. XXXVI).

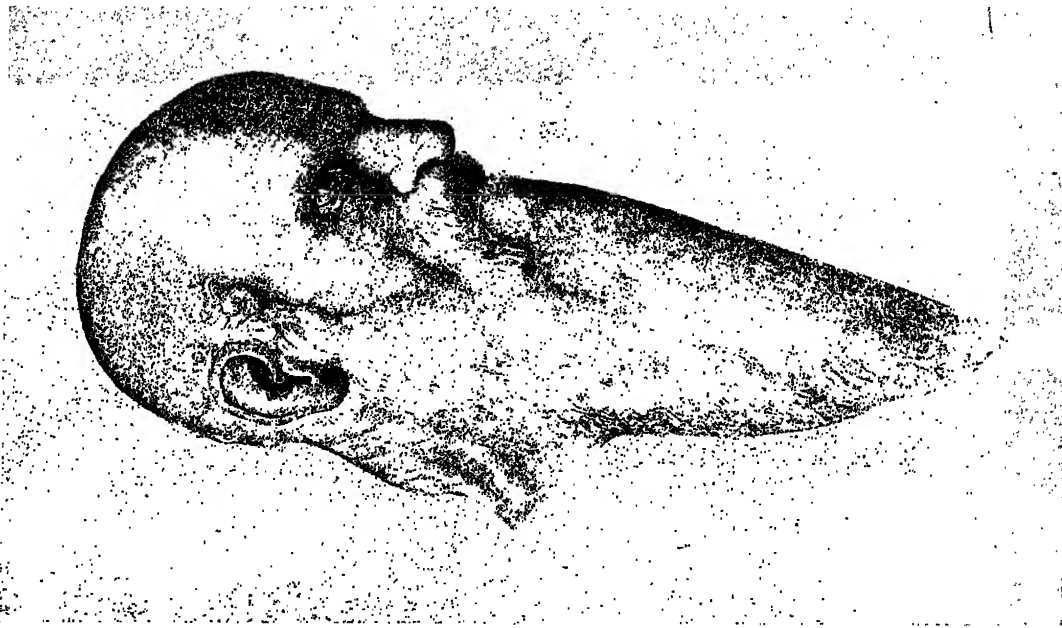
This exquisite little composition is remarkable for the tenderness and delicacy of its line. It is one of the very few drawings in pen and ink which can be attributed with confidence to the artist. It belonged successively to Charles Rogers, to an unidentified collector of the name of Hodges, to James Wadmore, and to the late



Professor William Bateson, at whose sale in 1929 it was bought for Mr Oppenheimer. It was first published by Bernhard Berenson as Filippo Lippi in *Old Master Drawings* (Vol. VII (1932), pp. 16 ff.). His attribution was based on the character of the composition with its attendant saints arranged round the Cross in a circle and on the resemblance in the drawing to the one absolutely authenticated pen sketch by the artist, a minute drawing in the Florentine Archives accompanying and explaining an autograph letter of 1457. Berenson would date it some 12 or 15 years later and connect it with the two lunettes in the National Gallery and the Alessandri Morgan triptych. The drawing of the *Head of a Bearded Man* by Cima da Conegliano (lot 66) is not only an impressive work of art, though damaged by being silhouetted, but also an important document (Pl. XXXVIIa). It is the study for the head of St Jerome in the *Madonna del Arancio* in the Venice Academy, painted about 1496 for the church of S. Chiara at Murano. It is of the same size as the head in the picture, was no doubt used as a cartoon and silhouetted as a result of the injury it had suffered by having the outlines pricked for transfer. It was in the 'Sunderland Collection, the contents of which are stated to have come from the Buonfiglio Collection at Bologna later acquired by the Sagredo family at Venice and brought to England by the English consul at Leghorn, Robert Udney: then in the collection of J. P. Heseltine, a large number of whose drawings passed into that of Henry Oppenheimer. It was published by the late Baron von Hadeln in his *Venezianische Zeichnungen des Quattrocento*, Tafel 74, and exhibited at the Italian Exhibition at Burlington House in 1930. The third drawing presented by the National Art-Collections Fund is the magnificent *Woodland Landscape* in body colour on blue paper by Van Dyck (lot 236), one of a group of such drawings of which the British Museum already possesses three examples (Nos. 36 and 87 of Hind's Catalogue and a third oblong landscape which was acquired a few years ago and discussed in this *Quarterly*, Vol. VII, p. 63). There is every reason to suppose that this drawing, like the others of the same character, was made in England. They have a special interest for the national collection from this point of view and as the starting-point of English land-



XXXVI. DRAWING BY FRA FILIPPO LIPPI, FROM THE  
OPPENHEIMER COLLECTION



*a*



*b*

XXXVII. DRAWINGS FROM THE OPPENHEIMER COLLECTION  
*a*, BY CIMA DA CONEGLIANO. *b*, BY NICOLAS NEUFCHATEL

scape. One sees in this drawing in particular something of the *Stimmung* and the feathery foliage which Gainsborough was to make so peculiarly his own.

Of the drawings acquired by the Museum from its own funds those of the Italian school were the most numerous and the most important. A dainty little composition study for a '*Noli me tangere*' attributed to Mariotto Albertinelli (lot 14), if actually by this follower of Fra Bartolommeo, fills a gap in the collection. It is clearly connected with the painting of the subject by Fra Bartolommeo in the Louvre, and there are other drawings in the Uffizi and the Louvre by him with much the same motive (von der Gabelentz 131 and 484 and 377). The attribution to Albertinelli was accepted by this authority but was doubted by Berenson. The impressive study (in pen and wash on tinted blue paper heightened with white) of a *Sleeping Warrior* is one of the best-authenticated drawings by Paris Bordone (lot 37), an artist not previously represented in the Department. The figure appears to be a study for a sleeping soldier in a *Resurrection*, though no such picture by Bordone is known to survive. It was reproduced by Hadeln, *Venezianische Zeichnungen der Hochrenaissance*, Tafel 64, and was exhibited at Burlington House in 1930. A sheet drawn on both sides by Polidoro da Caravaggio (lot 148) is the counterpart of one already in the Museum. The two drawings, which probably formed part of a sketch-book, had been together in a variety of famous collections and were separated at the sale in 1918 of the drawings of Sir E. J. Poynter to be happily reunited. Among the mass of drawings which go under the name of Polidoro and reproduce compositions of that artist these sheets are outstanding as being certainly original drawings from his hand. This is clear from a comparison of their style with the authenticated fragments of the sketch-book in the Berlin Kunstgewerbemuseum. The present sheet has various studies for a triptych with the Transfiguration, possibly notes for a picture of that subject which is recorded as having existed in Messina in the church of the Benedictines. Two drawings attributed to another Raphael-follower, Giovanni da Udine (lot 200 A and B), are welcome additions of a minor character. There is a panel of ornament in the grotesque style,

which came like the Polidoro from the Poynter collection and, like it, was separated then from a companion drawing presented to the Department by Sir Otto Beit in 1918. The second is a coloured drawing of a pheasant, a type of drawing for which Giovanni da Udine was particularly distinguished, but of which no example was in the Department. The *Crucifixion with Saints* (lot 208) is an important work by Timoteo Viti. It is drawn in black chalk and the outlines are pricked, so that it was most probably used as a cartoon, although the work for which it served in this way is not apparently known. Another drawing of extraordinary distinction is the study of a nude man with a wildly foreshortened arm, a particularly brilliant and characteristic example of Pontormo, an artist none too well represented in the Department. It has on the *verso* a study of two monks for figures in the background of the Supper at Emmaus in the Florence Academy. Vasari refers to the vividness of the portraits in the picture for which this drawing is a study.

A little drawing of some interest, particularly in connexion with the work of the niellists in which the Department is so rich, is the frieze of marine deities attributed with great probability to the Bolognese Jacopo Ripanda (lot 161). It is certainly by the same hand and belongs to the same series as the so-called sketch-book at Lille formerly attributed to Jacopo Francia and of which there is another fragment in the Corsini Gallery at Rome. One of the very few drawings which can be given with confidence to any Italian medallist of the fifteenth century, except Pisanello, is the small sheet of studies of two heads in profile by Sperandio (lot 179). This formed part of a larger sheet, and the other portion, from which it was divided by a dealer in the last century, is in the collection of Mr Walter Gay in Paris. Sir George Hill published the two fragments in an article in the *Burlington Magazine* (Vol. XVI, p. 24) and showed convincingly by comparison with Sperandio's medal of Antonio Sarzanella de Manfredi that they must be Sperandio's work.

An attractive and culturally interesting drawing is that anciently attributed to Pordenone, but which is more probably the work of Girolamo Romanino (lot 151). It represents a struggle between children on a bridge and is some sort of parody of the fight which

took place annually in Venice on the Ponte dei Pugni at St. Barnaba between the rival Sestieri of the Nicoletti and the Castellani. It was in the collection of P. J. Mariette (with his mount), the Comte de Fries, W. Russell, and J. P. Heseltine.

Of Italian drawings of a later date than the sixteenth century much the most attractive purchase was the view of farm buildings by G. B. Tiepolo (lot 184) (Pl. XXXVIII*a*), a superlatively brilliant study which goes some way towards making up the representation of this artist in the Department to the proportion to which his eminence entitles him. The drawing by Marco Ricci of a woman in prayer before a shrine (lot 159) is authenticated by an etching and is one of the rare figure-studies by an artist who is chiefly known for his landscape. The two drawings attributed to Giacomo Cavedone for the great altar-piece of the Madonna and Child with Saints Eligius and Petronius in the Bologna Pinacoteca are more probably copies by some able Venetian artist of the *settecento* than original studies by Cavedone, whose style of drawing is markedly different.

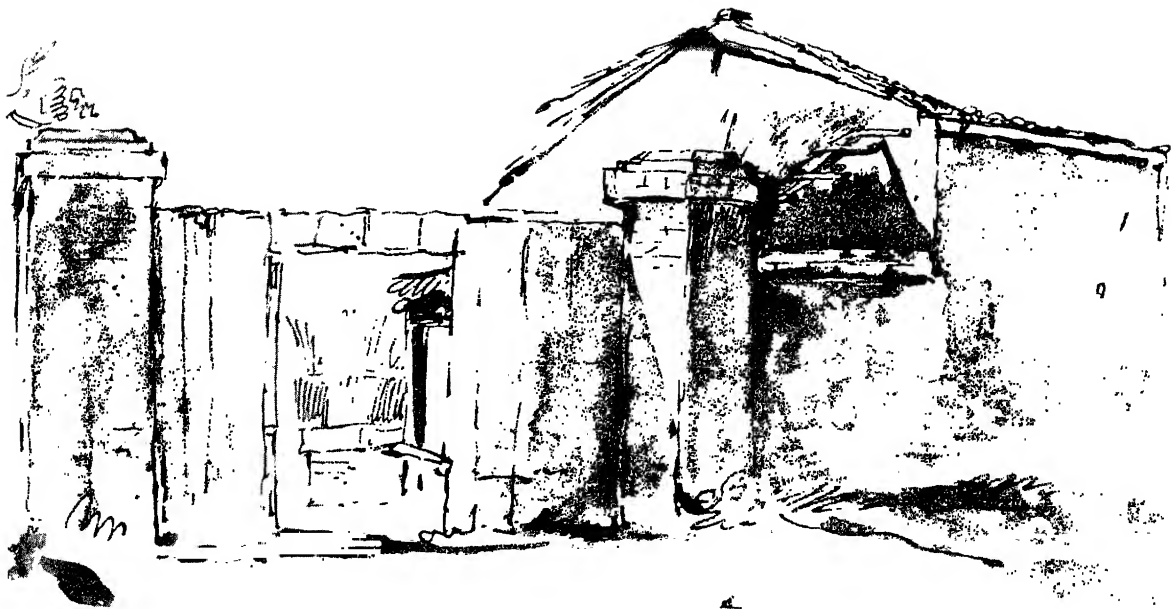
Besides the Van Dyck landscape already described the most important non-Italian drawing acquired was the fine head of a bearded man by Nicolas Neufchatel (called Lucidel) (lot 398) (Pl. XXXVII*b*). This was first published and attributed to the artist by K. T. Parker in *Old Master Drawings*, I (1927), p. 54. The attribution rests on a convincing similarity of presentment to the painted portraits of Neufchatel, not to its correspondence with any known work. There was no drawing attributed to this portrait-painter in the Department: indeed there is no other which has a really good claim to authenticity. The drawing of a toper with an old attribution to Egbert van Heemskerk has been recently attributed by Gerson to Philips de Koninck, and this name was accepted in the Sale catalogue. The drawing attributed to Van Dyck (lot 320) of a man on horseback carrying an urn or gourd, followed by a flock of sheep and goats and a cow with a shepherd preceded by a dog, is a puzzling proposition. It has on the back of the mount the following inscription in an early nineteenth-century hand: 'Vandyk thought so by Mr West. It was a favorite drawing of Gainsborough's.' The affinity with Gainsborough's style is obvious, but it is certainly a seventeenth-century

drawing with many points of resemblance to Van Dyck. The feeling, however, and the compositional formula make such an attribution seem impossible. The noble steed, so clearly above its work, is, I may add, an almost exact repetition of Charles I's charger in the great Windsor picture; only the position of the head is slightly altered. Could it have been Van Dyck and could Gainsborough have 'improved' it by the addition of the Indian-ink wash, or is it by some completely different artist like, say, Gonsalez Coques or Wouwerman or even Berchem?

Among the remaining drawings may be mentioned a fine still life by Huet (lot 432), an atmospheric landscape by Corot, and finally the magnificent drawing of a bridge by Alexander Cozens (Pl. XXXVIII*b*) (lot 452), done in characteristic style on very thin oiled paper with the brush and black. This is well known from the facsimile issued by the Vasari Society (2nd Series, II, Pl. 20) and ranks very high among drawings by this artist. A. E. POPHAM.

#### 79. HOGARTH'S PORTRAIT OF JOHN WILKES.

AN important addition to the already fine series of drawings by Hogarth in the Print Room is the vigorous sketch of John Wilkes, reproduced as Pl. XXXIX*b*. It is executed in pen and ink over pencil, the outlines being incised for transfer, on a sheet of paper measuring  $14 \times 8\frac{1}{2}$  inches, at the foot of which is an inscription beginning *John Wilkes Esq<sup>r</sup> drawn from the life. . . .* The rest of this inscription is more or less illegible, but in all probability it continued as the lettering on Hogarth's celebrated etching of Wilkes (Pl. XXXIX*a*), published on 16 May 1763, for which, of course, the present drawing will be recognized as the original design. This etching was the immediate outcome of the artist's quarrel with the Editor of the *North Briton*, the circumstances of which are well known. Hogarth had, for the greater part of his life, confined himself to satirizing the life and manners of his age, and had left politics severely alone. He is said, however, to have enjoyed the favour of Lord Bute, and when that nobleman became Prime Minister in 1762, appears to have identified himself with the party in power, and with those in favour of ending the war with France and Spain. As an expression



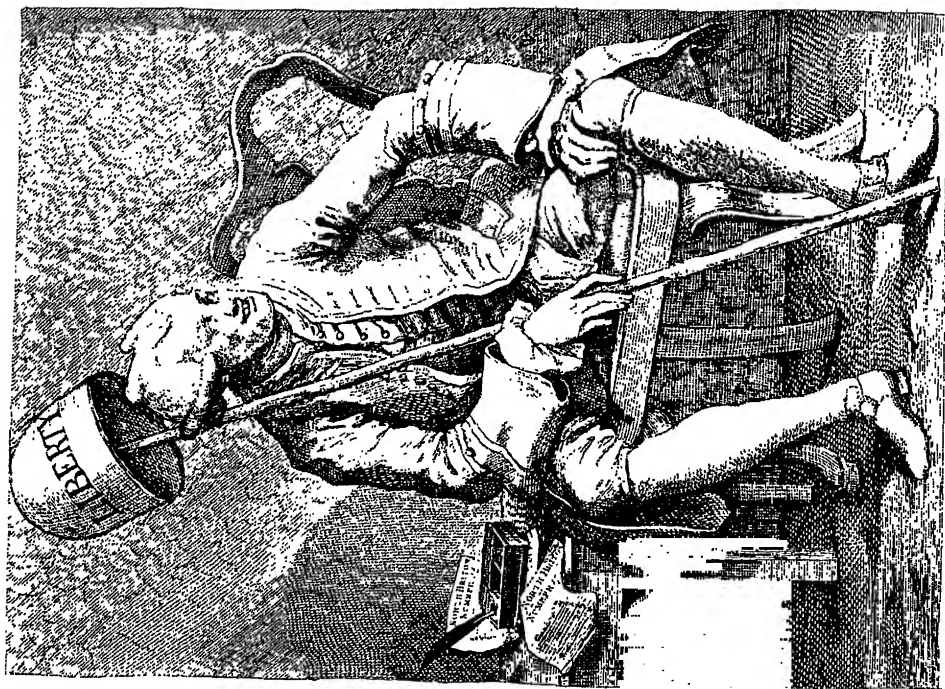
*a*



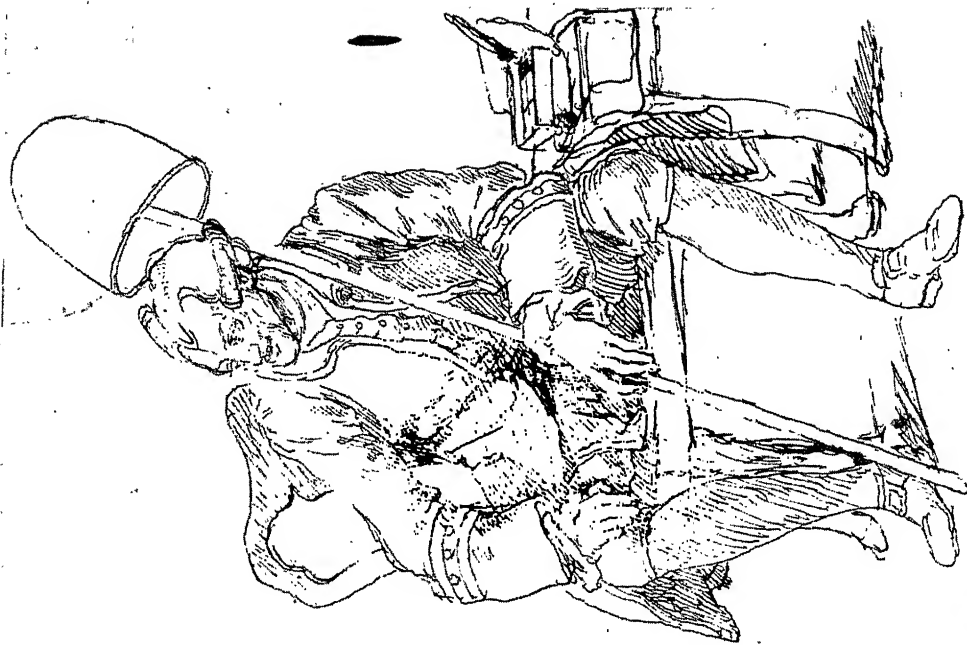
*b*

XXXVIII. DRAWINGS FROM THE OPPENHEIMER COLLECTION: *a*, BY G. B. TIEPOLO. *b*, BY ALEXANDER COZENS





*John Wilkes Esq.  
 Taken from the original portrait by Sir J. Kneller.*



<sup>a</sup>  
 XXXIX. ETCHING AND DRAWING OF JOHN WILKES BY HOGARTH

of his sentiments he published in September 1762 (whether on his own initiative or from outside persuasion is uncertain) *The Times*, *Plate I*, which was a whole-hearted attack on the enemies of the Bute ministry. Amongst his victims appeared one whom he might formerly have counted as a friend, namely John Wilkes, who, together with his associate Charles Churchill, the poet, is represented in the engraving as a garreter, squirting water from his attic window at the fireman, generally identified as Lord Bute, who plays his hose on the blazing globe of the World. The infuriated Wilkes retaliated in No. XVII of the *North Briton*, published on 25 September, with a particularly abusive article on 'The humerous Mr *Hogarth* the *supposed* author of the *Analysis of Beauty*', headed by a crude wood-cut caricature of the artist. Hogarth bided his time before answering, and meanwhile the Editor of the *North Briton* launched another attack, this time on the Bute Party as a whole, in No. XLV of his journal, published on 23 April 1763, commenting strongly on the King's speech to Parliament, which spoke favourably of the Peace of Paris. The Bute Party seized on this opportunity to promote the arrest of the 'Authors, printers and publishers' of the *North Briton*, on a charge of disrespect to His Majesty, and Wilkes was lodged in the Tower. On 6 May he was brought before Chief Justice Pratt at Westminster Hall, who, however, discharged him, to the general delight of the populace. It was at Westminster Hall that Hogarth got his chance of revenge, for during the trial he succeeded in making the present drawing. Wilkes's thoroughly unpleasant features (actually less apparent in the study than in the published etching) lent themselves admirably for the strongest caricature, and the artist did not waste his opportunities, quickly transferring his sketch to the copper with the added accentuation of his victim's repulsive leer and squint. The etching is conceived in a style similar to that of the print of Lord Lovat, published by Hogarth in 1746, and may be considered in the nature of a pendant to it, both portraits having resulted from famous trials.<sup>1</sup> It had a ready

<sup>1</sup> A study in black chalk of the head and shoulders of Lord Lovat, by Hogarth, is in the Department (L.B. 22). It is clearly connected with the etched portrait, and the painting in the National Portrait Gallery.

sale, and provoked such replies as *Tit for Tat* or *Wm. Hogarth Esqr. Principal Pannel Painter to his Majesty*, and *An Answer to the Print of John Wilkes Esqr. by Wm. Hogarth*, the former not only satirizing the Wilkes portrait but also the painter's ill-starred picture *Sigismonda*. Meanwhile Churchill joined the fray in defence of his friend, and published his *Epistle to William Hogarth*, where he refers to the making of the drawing in the following lines:

‘Lurking, most ruffian-like, behind a screen,  
So plac’d all things to see, himself unseen,  
Virtue, with due contempt, saw Hogarth stand  
The murd’rous pencil in his palsied hand.’

Hogarth replied with *The Bruiser*, C. Churchill (once the Rev.<sup>a</sup>) in *the Character of the Russian Hercules*, where the poet is represented as a bear painted in the same oval canvas, and flanked by the same dog (anointing a copy of *The Epistle*) and the same drapery, which appear in the artist's well-known portrait of himself. This may be counted as the last shot fired in the campaign by Hogarth, although he did prepare *The Times*, Plate II for engraving, which, however, was not actually published till 1790, some twenty-six years after the artist's death. In later life Wilkes may have lost some of his enmity towards Hogarth's satire; at any rate he came to look upon the etching with something akin to amusement, and is said to have referred to himself as growing more like his portrait every day.

Few old drawings can show such a long and unbroken pedigree as this one. Samuel Ireland in his *Graphic Illustrations of Hogarth*, 1794, Vol. I, p. 176, gives us the earlier part of its history, as it was in his own famous collection of Hogarthiana. He tells us how it ‘was made by our artist in Westminster Hall, and came into my possession from the late Mrs Hogarth. It was drawn in black lead, and marked in afterwards, at his own house, with pen and ink; when he made an engraving of the drawing he threw it into the fire; and it would have been instantly destroyed, had not Mrs Lewis, who resided in the house, eagerly rescued it from the flames; though before she could accomplish it, the corners of the drawing were all demolished.’ Ireland accompanies his description with an etching, made by him-

self after the drawing, which he claims as 'a fac simile, as every stroke is closely etched from the original'. His statement is somewhat of an exaggeration, but we do learn from his reproduction how the drawing looked originally with the corners burnt off, these having been restored since. Also may we assume from it, either that the inscription on the drawing was partly illegible even in Ireland's time, or that it followed the familiar lettering on the print, and was therefore well known to his readers, for he only troubles to reproduce the opening words, those which may be read to-day. In Ireland's sale at Sotheby's, 7 May 1801, the drawing appeared as Lot 318, and was bought by Daniel Waldron. The sale of the latter's collection of prints took place at King and Lochée's, 9 March 1807, and the drawing may perhaps be identified as the portrait of 'Wilkes, drawn from the Life', one of the three items forming Lot 1173. The next collection in which it appeared was that of George Baker, in whose sale at Sotheby's, 16 June 1825, it was sold as Lot 751, being bought by Messrs Hurst. It was then acquired by H. P. Standly, whom Nicholls mentions as its owner when listing the drawing in his *Anecdotes of William Hogarth*, 1833, p. 400. Sold as Lot 1284 in Standly's sale at Christie's, 14 April 1845, it was bought by Graves, from whom it passed into the collection of Dr Henry Wellesley. In Wellesley's sale at Sotheby's, 25 June 1866, it appeared as Lot 711, being purchased, via Whitehead, by Frederick Locker (Locker-Lampson), and, while in his possession, was exhibited at the Grosvenor Gallery, 1877-8, No. 1088. It was later inherited by the Rt. Hon. Godfrey Locker-Lampson, its last private owner, from whom the Museum had the good fortune to acquire it in October 1936.

EDWARD CROFT MURRAY.

#### 80. SKETCH-BOOKS OF SAMUEL IRELAND.

**D**URING the eighteenth century the Englishman's love of travelling for pleasure was as great as it is now. Not only did he undertake that famous continental pilgrimage, known as the Grand Tour; he sometimes contented himself with a more restricted field, and even went in search of interest in his own native land. On his return home he might publish an account of his experiences,

sometimes rather elegantly printed, and frequently illustrated either with views by the author himself, or perhaps by some professional artist that he might have chosen as a travelling-companion. The output of such books was enormous, covering, as they did, a wide field of interest from pure descriptions of scenery, local antiquities, and such-like, to accounts of more specialized 'musical' or 'sporting' tours. Fairly good specimens of the former and more usual class are to be found among the works of that rather pathetic figure in the history of English literature and bibliography, Samuel Ireland (d. 1800), who is best known now as an amateur of Hogarth, and as the father (and dupe) of the Shakespearian forger William Henry Ireland.

The Print Room has recently acquired an incomplete series of seven sketch-books formerly used by Samuel Ireland in collecting material for his various tours. They are bound in brown leather, each measuring roughly about  $6\frac{1}{2} \times 9\frac{1}{2}$  inches, and contain sketches in pencil, a few of which are washed with Indian ink, and one or two with bistre or colour. The books are in a rather mutilated condition, each one having suffered from several leaves having been torn or cut out of it, but a number of sketches remain that are of real interest, and as the bindings are to be renovated they will present a rather better appearance in the near future than they do at present. Ireland's first tour was of Holland and part of France, made in the September of 1789. There is one sketch-book connected with this tour in the present series, lettered on the outside of the cover *Sepr 1 — 1789 Holland*. Ireland has used it more as an album than as an actual sketch-book, pasting on to existing leaves drawings made on other sheets of paper, a practice he has adopted in the case of some of the other books. The traveller set sail from Harwich for Sluys on 5 September, and the drawings are dated from then onwards, and include views at Harwich itself, Delft, The Hague, Haarlem with the very splendid mansion of Mr Hope, the wealthy merchant, Utrecht, Breda, and Brussels. He made his return via Paris, Amiens, Boulogne, and Dover, though oddly enough some of the French sketches at the end of the book appear to be dated *May 89*, which would seem to point to another, and earlier, visit to France. In the following year, 1790, Ireland published the results of his expedition

in two volumes, under the title *A Picturesque Tour through Holland, Brabant and part of France*. In rather a self-deprecating preface the author explains how 'the following remarks were hastily thrown together in the course of a short tour through a neighbouring country already well known, and thoroughly explored . . .', and he goes on to say how, 'when the idea of publishing was first suggested to the author, his intention was to have etched the plates himself, but fearful of his ability to render justice to the views, and of the superior beauty of aqua tinta over the hard effect of etching, he applied to an ingenious artist, Mr Cornelius Apostool, from Amsterdam, whose care in the execution of the plates, and close attention to the drawings, deserve this mention, as a tribute to his professional skill'. Apostool, who was to make the plates for most of Ireland's subsequent publications of this nature, certainly raised Ireland's rather feeble and amateurish sketches on to a higher level, though his aquatints in themselves cannot be claimed as first-rate examples of their craft.

Encouraged by the success of the publication of his Holland tour, Ireland set out again in 1790, this time to explore the River Thames. The result was *Picturesque Views on the River Thames*, published in two volumes, 1794, again with aquatints by Apostool. We have a sketch-book lettered on the outside *May 1790 Thames*, and containing drawings and some manuscript notes made between April and August of that year, which may be the fruit of various expeditions. It covers the course of the river from its source to London, and so contains much of the material for the published work. Most of the sketches are of well-known places, and call for no especial comment, except perhaps a view of the famous Medmenham Abbey, and some rather interesting drawings of Eton 'Saltbearers' in costume for the 'Montem' celebrations, an account of which is given by Ireland in his publication, Vol. II, pp. 38-41. At the end of the book is inserted a rough sketch of the river front of Somerset House, inscribed *Sketched by S. Wm Chambers Aug. 6, 91*.

Along with this should be described another sketch-book lettered *Bath 1790*, which contains views in that city and the neighbourhood, mostly dated between 3 August and 7 August. They fit in,

therefore, in point of view of time, with the August sketches of the preceding book, the earliest of which is of the *Bishop of Salisbury's Near Wallingford*, dated 1 August, while there is a gap till the next sketch (of Tetbury Church), dated 12 August, which is presumably filled, or partly filled, by the Bath views. Ireland no doubt wished to keep this 'Bath' book solely for views in that locality, and the presence in it of views on the Bristol Avon dated 1792, and a sketch of the ship *Esther from Jamaica overset in Bristol river Sep. 25, 94*, would seem to point to his having taken the book with him on later visits to that part of England. We know, in fact, that he did contemplate publishing at some future date a description of the Bristol Avon, but this project did not materialize.<sup>1</sup>

As a continuation to the work on the Thames, Ireland produced a volume, *Picturesque Views on the Medway*, 1794. There are two sketch-books in our series connected with this work, the first lettered on the outside *June 29—1791 Thames & Medway*. Views of Chelsea and Tilbury at the beginning of this book were used up in the Thames publication. The remainder of the drawings deal with the lower reaches of the Medway, corresponding with the earlier half of the published work which describes that river from its confluence with the Thames back to its source. Among these views are Sheerness, Gillingham, Rochester, Upnor Castle, Allington Castle, Minster Church in the Isle of Sheppey, and Lord Darnley's curious Mausoleum, designed by Wyatt, in the park at Cobham. The other sketch-book connected with the Medway is lettered *Sept 6—91 Kent*. The sketches, some of which are dated *Sept. 28th*, correspond with the latter half of the published work, and include views of Maidstone, East Farley, Twyford Bridge, Tunbridge Castle, Penshurst, and Knowle, together with rather an amusing and naïve representation of hop-pickers at work. The last two drawings in the book, one of which is inscribed *Copley delt.*, may be designs for the engraved title-page to the publication. Both show the Medway as a bearded river-god, with hop-pickers dancing near by. Neither appears to have been engraved, however, and the published title-page of the

<sup>1</sup> Cf. Samuel Ireland: *Picturesque Views on the Upper, or Warwickshire Avon*, 1795, p. xvi.

book was actually designed by Mortimer. It represents an allegory on the marriage of the Thames and the Medway, the latter, of course, being shown as the bride.

Ireland's next work of this character to appear was *Picturesque Views on the Upper, or Warwickshire Avon*, published in 1795. The drawings for this were made during the summer months of 1792 and 1793, as the author tells us in his preface. One sketch-book belonging to this tour, and lettered *Warwick Avon 1793*, remains in the collection. It appears to cover nearly the whole course of the river, beginning with its early stages, but many leaves have unfortunately been cut out, and among these may have been drawings made at Stratford, which place is not represented in the sketch-book. Included in the remains of the book are views of Stanford Hall, Stoneleigh Abbey, Kenilworth, Warwick, Evesham, and Pershore. We are told that, when visiting Stratford and its vicinity, Ireland, in his extreme enthusiasm for Shakespeare, appears to have used but little critical judgement in collecting his material, and to have absorbed many unfounded local traditions as well as those actually manufactured for his benefit by the Stratford poet, John Jordan. It is interesting to note that on this expedition he was accompanied by his son, William Henry, who no doubt had a good opportunity of seeing his father's possibilities as a dupe for antiquarian and literary frauds.

In 1797 appeared *Picturesque Views on the River Wye*, for which we have only one sketch-book lettered *Wye Vol. i—1794* containing drawings dated between 31 July and 28 August of that year. They include views of Monmouth, Raglan Castle, Kington, Hay, and Mordiford, covering more or less three-quarters of the contents of the published work. Ireland intended to complete his series of *Picturesque Views* with an account of the *History and Picturesque Views of the River Severn*, and this is described as being 'in great forwardness' in his preface to the book on the Wye. It was not published, however, till 1824, some considerable time after the author's death, and no sketch-book connected with it appears in this collection.

EDWARD CROFT MURRAY.



## 81. OTHER ACQUISITIONS.

### PRINTED BOOKS.

CATALOGUE of the Pictures and Drawings at Harewood House and elsewhere in the collection of the Earl of Harewood. By Tancred Borenius. Privately printed: Oxford, 1936. *Presented by the Rt. Hon. the Earl of Harewood, K.G.*

The Revelation of St. John the Divine. The Gregynog Press: Newtown, 1932. *Presented by the Misses G. E. and M. S. Davies.*

Catalogue of British Paintings in the Henry E. Huntington Library and Art Gallery. By C. H. Collins Baker. With an introduction by Sir Charles Holmes. San Marino, California, 1936. *Presented by the Trustees of the Henry E. Huntington Library and Art Gallery.*

The Complete Peerage of England, Scotland, Ireland, Great Britain and the United Kingdom, extant, extinct or dormant. By G. E. C. New edition, revised and much enlarged. Edited by the Hon. Vicary Gibbs (H. A. Doubleday, Duncan Warrand, and Lord Howard de Walden). Vols. I-IX. London, 1910-36. *Presented by Mr H. A. Doubleday.*

Staðarhólsbók. The Ancient Lawbooks Grágas and Járnsiða. MS. No. 334 fol. in the Arna-Magnæan Collection in the University Library of Copenhagen. With an introduction by Ólafur Lárnsson. Levin & Munksgaard: Copenhagen, 1936. *Presented by Mr Ejnar Munksgaard.*

Epigrammata in obitum Alexandri pueri Senensis. [Vitus Puecher: Rome, c. 1477.] *Purchased.*

Johannes Gritsch. Quadragesimale. Johannes Trechsel: Lyon, 1489. *Purchased.*

Gulielmus Durandus. Rationale diuinorum officiorum. Juan Varela: [Granada], 1504. *Purchased.*

Historie van sent Vrsulen und den eelf dusent Junfferen. [Cologne, c. 1505.] *Purchased.*

La Pöcella de Francia y de sus grâdes fechos en armas. Juan Cröberger: Seuilla, 1533. *Purchased.*

Petit traicte appelle Larmure de pacience. Paris, 1537. *Purchased.*

Luigi Galvani. Memorie sulla elettricita animale. Per le stampe del Sassi: Bologna, 1797. *Purchased.*

## PRINTS AND DRAWINGS.

Eric Gill, Proofs of eight woodcut illustrations of Dent's Aldine Bible. *Presented by Mr Campbell Dodgson, C.B.E.*

Zoltan Kaveczky, Five etchings. *Presented by the Artist.*

Charles Wilkin after Hoppner, Ladies of Rank and Fashion. Ten stipple-engravings in their original wrappers.

John Varley, Coast scene. Water-colour.

J. L. Desprez, Italian scenes. Two etchings coloured by hand.

Thomas Worlidge, Portrait of Mrs Worlidge. Pencil.

J. H. Ramberg, Study for engraving of an Exhibition at the Royal Academy, 1787.

William Blake, The Plague. Separate impression from his 'Europe'.

Sir David Wilkie, Figure study, Constantinople. Water-colour.

A. W. Devis, Old Sarum. Water-colour.

Luigi Servolini, Five woodcuts. *Presented by Mr Campbell Dodgson, C.B.E.*

George Richmond, Masaccio (etching), and Welby Sherman, The Shepherd (line-engraving). *Presented by Mrs John Richmond.*

James Ward, Fifteen lithographs of Celebrated Horses.

John Sargent, S. Maria della Salute, Venice (water-colours), and Studies of Madame Gautreau (pencil). *Presented by Mrs Ormond.*

Pieter Bruegel I, *Regiunculae et Villae aliquot Ducatus Brabantiae*. Series of landscape etchings.

George Baxter and his Licensees. A large collection of prints. *Bequeathed by Miss Winifred Mary Oliver Jones.*

George Baxter, Portrait of the Rev. John Williams. Colour-print. *Presented by Mr Joseph R. Rylatt in memory of Mrs Rylatt.*

Album containing portraits and other material relating to D. G. Rossetti and his friends. *Presented by Miss Edith J. Hipkins.*

Sir William Ross, Portrait group (brush-drawing), and James Price, six water-colour sketches. *Presented by Mr Iolo Williams.*

Edvard Munch, Two lithographs. *Presented by the Artist.*

Horses and Pedigrees, Thirty-four engravings after Thomas Spencer, published by John Cheny and Thomas Butler, between 1740 and 1753. *Presented by Mr Fairfax Harrison.*

John Sell Cotman, Thirty autograph letters, addressed largely to Dawson Turner. *Presented by Mrs Barker.*

Attributed to Bartolommeo di Giovanni, Allegory on Truth. Drawing in pen and wash.

Cornelius Varley, Ten portrait drawings.

T. Sidney Cooper, Thirty-two drawings.

William Parsons, View from the Spaniards, Hampstead. Water-colour. *Presented by Mr Thomas Girtin.*

Thomas Hearne, View near the Spaniards, Hampstead. Pencil. *Presented by Mr Edward Croft Murray.*

J. M. W. Turner, The Pocket Print Magazine. *Presented by Mrs C. M. W. Turner, Mrs Chapman, and Mr C. W. Mallord Turner.*

Albert and Max Rosenthal, Large collection of sketched, lithographed, and mezzotint portraits. *Presented by Mr Albert Rosenthal.*

A. W. Hunt, Windsor (pen and ink), and H. T. Wells, Portrait of A. W. Hunt on his death-bed. *Presented by Mrs Hueffer.*

The Master A.G., Crucifixion. Line-engraving. Lehrs. VI. 94, 3. In the Canon of a Würzburg missal (printed by G. Reyser, probably the edition of 1491). *Malcolm Exchange.*

Tancred Borenius, Catalogue of Pictures and Drawings at Harewood House. *Presented by the Earl of Harewood, K.G.*

C. W. Sherborn, Two volumes of Designs for book-plates. *Presented by Mr C. Davies Sherborn.*

J. E. Blanche, Four lithographs. *Presented by the Artist.*

Grillion's Club Portraits. *Presented by Sir Evelyn Murray, K.C.B.*

Rowlandson after Wigstead, The Box Office Loungers. Aquatint.

Dutch, Anonymous, about 1490-1510. Roundel illustrating 'January'. Drawing in body-colour. *Malcolm Exchange.*

Karel van Mander, The Last Supper. Pen and wash. *Malcolm Exchange.*

Gerbrand van den Eeckhout, Study of Three Figures. Pen and wash. *Malcolm Exchange.*

Théodore Rousseau, Landscape in the Auvergne. Water-colour.

Albert Belleruche, Twenty-four original lithographs. *Presented by the Artist.*

John Sell Cotman, Fifty-four sketches. *Presented by Mrs Barker.*  
Auguste Rodin, Four drawings; William Blake, A Pastoral (drawing); Augustus John, Two drawings. *Bequeathed by Mrs Arthur Symons.*

Percy Crosby, One drawing and two lithographs. *Presented by Lord Duveen.*

J. B. Malchair, The Garden of Shute Barrington, Christ Church, Oxford. Pencil and wash. *Presented by Mr and Mrs John Witt.*

Alexander Cozens, Two landscape drawings; David Loggan and John Faber the elder, Portrait drawings. *Presented by Lady Waechter de Grimston.*

Two Albums of designs for book-plates by G. W. Eve. *Presented by Mr G. H. Viner.*

Sir Charles Holmes, Seventy-five sketch-books. *Bequeathed by the Artist.*

Sir Charles Holmes, Two water-colours.

Joseph Farington, Note-book relating to a Tour on the Clyde, about 1792. *Presented by Mr H. A. Gwynne.*

Richard Earlom after De Wilde, Portrait of Robert Pointer. *Purchased with the aid of contributions from Mr John Charrington and Mr Herbert W. Hollebone.*

Sir W. S. Gilbert, Original sketches for the 'Bab Ballads' (edition of 1898). *Presented by Miss Nancy McIntosh.*

J. A. C. Harrison, Forty-seven book-plates. *Presented by the Engraver.*

Louis Legrand, Fifteen etchings. *Presented by Mr P. A. Cohen.*

Sir William Orpen, Two academy studies. *Presented by Mr Alfred Jowett.*

William Blake after J. Meheux, Robin Hood and Chlorinda. Stipple-engraving.

William Blake after Morland, The Industrious Cottager and the Idle Laundress. Stipple-engraving.

William Blake Illustrations to The Book of Job. Facsimiles of the drawings and engravings, with introduction by Laurence Binyon and Geoffrey Keynes. *Presented by the Trustees of the Pierpont Morgan Library.*

Henry Tonks, Sixteen drawings (pencil, pastel, and water-colour). *Presented by Mr and Mrs C. A. Collins Baker in memory of the Artist.*

Robert Dighton, and H. S. Sadd, The Westminster Election. Etching and Aquatint.

Ten prints after J. M. W. Turner. *Presented by Mr A. A. Allen.*

#### EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A fragment of cuneiform inscription. *Presented by Miss M. Lowes Dickinson.*

Two Hebrew seals, and 10 terracotta tesserae from Palmyra.

#### CERAMICS.

Earthenware jar with arms of Vilhena and date 1729. *Given per Mrs Arthur Matthews.*

Limbach porcelain group symbolizing winter and a Meissen cup. *Given by Miss F. Laura Cannan.*

Meissen porcelain clock-face. *Given by M. Armand Wittekind.*

Chinese bronze incense-burner and stand with Hsüan Tê mark (1426-35). *Given by Mrs A. Chaston Chapman.*

Han dynasty cooking-vessel found at Canton. *Given by Sir Percival David, Bart.*

#### ETHNOGRAPHY.

Ancient pottery and stone implements, from the Gold Coast, and an ethnographical series from various parts of the Gold Coast, Dahomey, Haute Volta, and N. Togo. *Presented by Capt. R. P. Wild.*

An ancient gold figurine from Costa Rica.

Five stone arrow-heads and a core, from North Bend, British Columbia. *Presented by G. E. Dibley, Esq.*

An ethnographical series from Rennell and Bellona Islands, two canoe carvings from Manam, New Guinea, and a carved wooden shield from the Eilanden River, Netherlands New Guinea. *Presented by Lady Broughton.*

An ethnographical series from South Africa, including the shields of Lobengula and Langalibalele and the ceremonial staves of Langalibalele and Sandilli; also a series of drawings illustrating South African ethnography. *Presented by Lady Cunnyngame.*

A series of stone scrapers and a Bushman digging-stick weight, from Witmoss, Cape Province, South Africa. *Presented by W. White Cooper, Esq.*

Somali ethnographical series, including two phallic (?) symbols carved in coralline stone, from a burial-ground at Herirad, from British Somaliland. *Presented by A. T. Curle, Esq.*

A small type series of flaked pebble tools of the Later Stone Age, from about 1 mile north of the mouth of the Tongaat River, Natal. *Presented by J. F. Schofield, Esq., A.R.I.B.A.*

A Lama's silk robe and underskirt, and a temple-banner with Tibetan inscription, from Gyantse Monastery, Tibet. *Presented by Mrs Mark Synge.*

A bark and sinew quiver, containing a set of poisoned arrows of various types, two reeds for sucking water, and firesticks; from Bushmen of W. Bechuanaland Protectorate. *Presented by the Venerable Archdeacon J. W. Mogg.*

A series of pottery vessels and miscellaneous dyestuffs, collected by Robert Jamieson, 1840-50, and shown at the Great Exhibition, 1851. *Presented by the Rev. Stovin Mitchison.*

Archaeological series, including one woollen and two feather ponchos, from various sites on the coast of Peru. *Presented by John Goble, Esq.*

A skin cloak embroidered with beadwork figures, probably from the Blackfoot Indians, on the head-waters of Des Moines River, U.S.A. *Presented in memory of Mr Reginald Stanley, J.P., by Mrs A. Broadbent.*

Two gramophone records of Australian aboriginal songs (Columbia PRX. 9. SX. 22, and PRX. 10. SX. 24). *Presented through N. B. Tindale, Esq., by the Board for Anthropological Research, Adelaide University.*

A large ethnographical series, including pottery, baskets, tools, and weapons, from the Bamileke tribe of the grass-lands, Cameroons under French Mandate.

A series of axes and chisels, &c., specimens illustrating the 'cire-perdue' casting process, and other ethnographical specimens, from the Bamileke tribe, Cameroons under French Mandate. *Presented by the Rev. F. Christol.*

A small series of Zulu beadwork, obtained at Ladysmith, Natal, in about 1885. *Presented by Miss E. E. Coldwell.*

Two small pieces of bark-cloth, made by the widow of Fletcher Christian, mutineer of the 'Bounty', from Pitcairn Island, 1837.

An archaeological series from Eskimo graves at Black Head, Mukkovik, Cape Ailik, and Long Tickle on the coast of Labrador. *Presented by E. Curwen, Esq.*

A large ethnographical series, from the Matacos and other Chaco tribes of northern Argentina. *Presented by Alfred Cox, Esq.*

Wooden fish-hooks and cord, found in sand on the coast of the Gulf of Guayaquil, Ecuador; and a stone sinker and chalcedony arrow-head from N. Chile. *Presented by Ian Fasham, Esq.*

A small pestle and mortar of rhinoceros-horn, with incised ornament, from the Belgian Congo. *Presented by A. G. Hemming, Esq.*

Soapstone 'nomori' figure of unusual type, a bored stone and a polished stone axe; all found near together on the Bafi River, Kono Country, Sierra Leone. *Presented by J. Thomson-Jacob, Esq.*

Models of two state boats used in the Kathin river ceremony, also a basket, from Bangkok, Siam. *Presented by John Mallin, Esq.*

An ethnographical series from the Solomon Islands, and two carved canoe pieces from the Laughlan Islands (d'Entrecasteaux Islands), New Guinea. *Presented by R. A. Lever, Esq.*

A type series of 24 stone arrow-heads, exposed by soil erosion, 1935-6, in the vicinity of Melita, Manitoba, Canada.

## EXCAVATIONS

MR M. E. L. MALLOWAN continued his work at Chager Bazar<sup>1</sup> in 1936, contributing largely to the cost himself and receiving support from the British School of Archaeology in Iraq, the Trustees of the Ashmolean Museum, Oxford, Sir Charles Marston, and Mr L. C. G. Clarke.

In the first season the sequence of occupation-levels had been determined. The second season was devoted to the upper levels of the mound. Mr Mallowan has now excavated in these levels well-built houses of mud brick, of the Babylonian type. Painted pottery in

<sup>1</sup> See B.M.Q., vol. x, pp. 119-21.

the top level is probably dated by cuneiform tablets to the period 1950–1750 B.C., but further evidence can be expected. Earlier than this there must have been a period when the mound was not occupied. Levels II and III contained a grey ware resembling that found in the Elburz region of Iran, and could be dated, on the evidence of several clay docketts, to the time of Sargon of Agade and earlier, roughly 2600–2500 B.C.

Numerous bronze objects were found, including a socketed axe, chased with a running spiral pattern, about 2500 B.C., and some pointed objects of thin copper or bronze, perforated with holes, which are explained as tips of drinking-tubes, for which they served as strainers. A stone mould for casting a group of a god and goddess with a child and an '*ankh*', of about 2000–1800 B.C., shows a mixed style.

Soundings were also conducted at Gernayir and 'Arbit, near Chager Bazar. Some seals were acquired by purchase, and probably come from other neighbouring sites.

SIR AUREL STEIN conducted two expeditions during the years 1931–3 in Makran and southern Iran, to which the Trustees of the British Museum contributed. Sir Aurel made soundings at certain sites, the two most important being Khurab and Bampur, and from the mass of pottery, flint tools, and metal objects found a small selection has now been added to the collections.

The styles of pottery are varied, but in general a decoration in black paint on a buff engobe or a red body predominates. There is a plain grey ware of the Copper Age similar to that found in Mesopotamia. Some abnormal sherds may possibly be related to the 'Jhukar' period in India. The patterns are mainly geometric, but on some sherds animal figures occur. The few copper or bronze objects have no distinctive characteristics. Sir Aurel Stein will publish his results in a full report.

## EXHIBITIONS

AN exhibition of Manuscripts, Printed Books, Medals, Prints and Drawings illustrating the history of Coronations in England was opened in the King's Library on 1 May, and will be on view until



the end of the year. A fully descriptive Guidebook to the Exhibition, price sixpence, has been published.

A SMALL exhibition of Illuminated Manuscripts of the Koran was also opened in the King's Library on 1 May. Amongst the copies of the sacred text preserved in the Department of Oriental Books and Manuscripts are to be found some examples which, in calligraphy and decoration, are worthy to rank even with the best specimens of the world-famous collection in the Royal Library at Cairo. This is the first occasion, we believe, on which the finest of our calligraphic copies have been exhibited together. Space unfortunately forbids a display of the whole of the great seven-volume copy (Add. 22406-12) written in large gold characters and richly illuminated throughout, but the two volumes shown convey some idea of its superb craftsmanship. Equally impressive is Juz' 25 of the Koran (Or. 4945) in fine large gold letters, with illuminated frontispiece, written for Sultan Uljaitu at Mosul in A.D. 1310. The calligraphy and chapter-headings of the two copies, Or. 1009 and 1409, offer many features of unusual beauty. All these represent the highest tradition of book-production in the Muhammadan East. Maghribi, or Western Islamic, penmanship and illumination appear at their best in MS. Or. 1270, executed on vellum in a delicate hand, probably in Andalusia, about A.D. 1250, and in Or. 1405, which was copied and ornamented in a bolder style for 'Abd Allāh the second prince of the Sharīfī dynasty of Morocco, who reigned from 1556 to 1574.

A REMARKABLY fine collection of Egyptian sculpture, lent temporarily by Mr C. S. Gulbenkian, is exhibited in the West Bay of the Entrance Hall of the Museum. Among the twenty-six pieces the famous head of Amenemhat II of black obsidian, formerly in the MacGregor Collection, a granite portrait head of the Middle Kingdom, a green slate head of the late period, a mask of the Ptolemaic period in silver, plated gold, once in the possession of Sir John Maxwell, four good fragments from tomb reliefs, and several fine bronzes merit particular attention. A handbook describing the antiquities in relation to the general history of Egyptian sculpture, with an

account of the hieroglyphic inscriptions, has been published, and is fully illustrated by the generosity of Mr Gulbenkian, with 32 photogravure plates. These are sold separately at 1*d.* each; the Handbook alone costs 6*d.*; Handbook and plates bound together, 2*s.* 6*d.*

THE first of the main exhibitions in the Gallery of Prints and Drawings during 1937, 'From Watteau to Wilkie', covers the same period as last year's exhibition, 'From Canaletto to Constable'. The latter was devoted to landscape, topography and architecture. The present exhibition records another facet of artistic representation: conversation, portraits, and genre.

The second exhibition in the same Gallery illustrates the Treatment of Water in European and in Oriental art. A Guidebook describing both these exhibitions has been published at the price of sixpence.

To mark the centenary of the death of John Constable, R.A., a small exhibition of his work has been arranged in the Prints and Drawings Gallery. The Museum possesses a very good and representative collection of his drawings, many of which can trace a direct pedigree from the artist himself, having been presented in 1888 by the artist's daughter, Miss Constable. Of especially high quality are the brilliant out-door sketches in watercolour, made during the last fifteen or so years of the artist's life, which form the most important feature of the exhibition. Chief among them should be mentioned the splendid Sussex impressions of the *Banqueting Hall at Cowdray House near Midhurst* (L.B. 24) and of *Tillington Church* (L.B. 34), both dating from September 1834, the *Study of Clouds and Trees* (L.B. 28 *b*), and a sparkling view of a *Windmill beside a ploughed Field*, the latter drawing bequeathed by Mr George Salting in 1910. The artist's favourite Hampstead Heath is represented by four little sky-studies (L.B. 21 *a* and *b*, and 31 *a* and *b*) and a view of *The Lower Pond*, dated 26 June 1823. Other drawings include the fine *Wooded Landscape* in black chalk, from the Heseltine Collection, presented to the Department by Mr Alfred Jowett in 1935. This must be dated quite early, perhaps about 1805 or 1806, the influence of Gainsborough still persisting in the treatment of the chalk worked upon with a stump. Two later landscapes, both in pencil, are the

*Lock on the Stour* (L.B. 15) and *North Stoke, Arundel* (L.B. 13 c), the latter dated 12 July 1824, and as an interesting architectural impression, in pencil and Indian ink wash, the *University College, Oxford*, dated June 9th 1821, should also be mentioned. A new vein is touched by the little group of domestic studies in pencil, including a *Family Group seated round the Fire* (L.B. 41 b), and a *Nursery Scene* (L.B. 41 a), the latter recalling certain drawings by that very attractive early nineteenth-century artist William Henry Hunt. A fitting coda to the exhibition, which will remain open till the end of September, is provided by a selection from the celebrated series of mezzotints by David Lucas after Constable, issued under the title of 'English Landscape'.

### RECENT PUBLICATIONS

MR CAMPBELL DODGSON'S work on Relief-prints of the fifteenth century in the British Museum was completed by the recent publication of *Prints in the Dotted Manner and other Metal-cuts of the XV Century in the British Museum*. It contains 122 subjects on frontispiece and 43 plates, and is published in an edition of 300 copies at £2 2s. 0d. The two earlier volumes, issued in 1934 and 1935, obtainable at £2 10s. 0d. each, covered the woodcuts. The volumes are in folio, bound in cloth, and the reproductions, done in collotype by the Oxford University Press, are for the most part facsimile in size.

The third volume of the archaeological series of publications descriptive of the excavations at Ur, issued by order of the Trustees of the British Museum and of the University Museum of the University of Pennsylvania, Philadelphia, has now appeared under the title of *Archaic Seal Impressions*, by Dr. L. Legrain, with an Introductory Note by Sir Leonard Woolley. In size, format, and appearance it coincides with the preceding volumes on *The Royal Cemetery*. Sir Leonard Woolley's note describes the position and circumstances in which were found the fragments of jar-sealings covered with seal-impressions which are the subject of the volume. Dr. Legrain then discusses in Chapter I the use of these objects, their date, and the

influences which can be traced in the pictorial representations of the sealings. Chapter II analyses the elements found among these pictures in the two main periods to which they belong, and Chapter III gives a catalogue of 560 pieces. Among the 58 plates which form the main part of the book nos. 1-32 contain drawings of all the sealings, 33-42 give the separate elements, pictorial or pictographic, which are found in these impressions, and 43-58 are occupied by half-tone illustrations of the better-preserved examples. Distribution in the United States and Canada is in the hands of the University Museum; other orders should be addressed to the British Museum. The price is £1 12s. 6d.

The new volume of the *Catalogue of Indian Coins* by Mr. John Allan is entitled *Ancient India* and contains an Introduction of 167 pages, 368 pages of text, and 46 plates. It includes the coinages of all the native dynasties and republican communities—over thirty in number—from the earliest times (c. 300 B.C.) to about A.D. 300. The first part deals with the uninscribed silver ('punch-marked') and copper coins, which are now shown to be the coinage of the Maurya dynasty. The remainder of the Catalogue contains the inscribed coins. As there is a complete absence of literary or epigraphic sources for the history of the period the coinage is peculiarly valuable to the historian, and in the Introduction an endeavour has been made to make the coins yield all the information possible.

A feature of the coinage of the period is the very elaborate system of symbols in use, and considerable attention has been paid to their accurate reproduction by special type in this volume, so that their comparative study is now possible. The volume is also important as containing much of our earliest materials for the study of various aspects of early Indian culture, notably iconography and epigraphy.

The price is £3.

The *Handbook of the Pottery and Porcelain of the Far East* in the Department of Oriental Antiquities and of Ethnography, published in March, is a revised and slightly enlarged edition of the Guide which first appeared in 1924. In the interval between the dates of the two issues many important gifts and bequests and, most recently,

the purchase of the Eumorfopoulos Collection have materially increased the size and importance of the Museum's Collection. This progress is reflected in the Handbook not merely in the additional six plates and thirty text-blocks but in a general improvement of the matter illustrated. At the same time every effort has been made to bring the text up to date, without imperilling the convenient size of the book. The selling price remains at 2s. 6d.

### APPOINTMENTS

The Principal Trustees have made the following appointments:

Mr Thomas Burrow, M.A., Ph.D., Fellow of Christ's College, Cambridge; Bendall Sanskrit Exhibitioner, 1931; Brotherton Sanskrit Prizeman, 1932; as Assistant Keeper in the Department of Oriental Printed Books and Manuscripts.

Mr Archibald Duncan Wilson, B.A., Scholar of Balliol College, Oxford; Craven Scholar, 1932; Laming Fellow of Queen's College, 1934-5; as Assistant Keeper in the Department of Manuscripts.

### NOTICES

**I**T will be necessary to close the Reading Room of the Department of Printed Books for some weeks towards the end of this year for the replacement of books after re-building.

The Students' Room of the Department of Egyptian and Assyrian Antiquities has been moved from its temporary quarters in the Assyrian Basement and re-installed on the upper floor in its old position. It was opened again for the use of students on 10 May.

The Assyrian Basement, which contains the friezes from Ashurbanipal's palace and other well-known Assyrian reliefs, has consequently been restored to its proper use as a public Gallery, after having been closed for four years and a half for structural alterations here and on the upper floor of the Department.

### ERRATA

Vol. X, no. 3. P. 120, last paragraph: *for* no. 3 *read* no. 2.

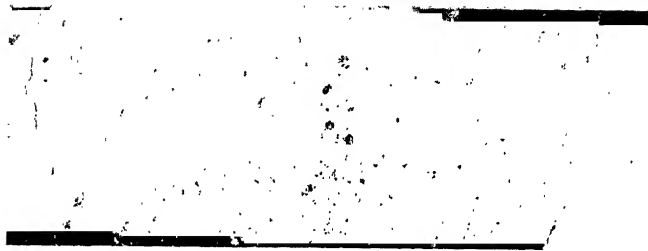
Vol. XI, no. 2. P. 102, Ethnography, fifth item: *add* Presented by Lady Broughton.











XL. BRONZE HEAD FROM THE YEMEN

82. A BRONZE HEAD FROM THE YEMEN LENT BY H.M. THE KING.

HIS MAJESTY THE KING has been graciously pleased to deposit on loan to the Museum a bronze head from Southern Arabia which he received as a coronation gift from H.H. the Sultan of the Yemen. No such work has ever been recorded as coming from this region hitherto; and the Museum thus acquires an object of unique historical importance as well as of considerable artistic value (Plates XL and XLI).

The head is a little under life-size, its height being 0.22 m. ( $8\frac{11}{16}$  inches). The metal is about 0.003 m. ( $\frac{1}{8}$  inch) thick, and is backed by a core made of fire-resisting clay mixed with sand. A certain amount of corrosion has taken place on the under side, between the metal and the core; but the surface as a whole is intact and reveals the bronze in its original pinkish brown colour.

The hair hangs in loose curls behind on the nape of the neck; in front, over the forehead, it is combed forward into corkscrew locks arranged with a right- or left-hand twist on either side of the central parting, so that the ears are completely covered. The eyebrows are indicated by small incised strokes. The eyes have a sunk iris marked with incuse dots. An indented line follows the contour of the upper lip.

The finding-place is unrecorded, and any attempt to date the head must be based on internal evidence alone. The only relevant material for comparison is afforded by the coins of the Nabataean and Himyarite kings, who ruled respectively over the northern and southern parts of Arabia between the middle of the second century before Christ and the second century after. The capital of the Himyarites was at Sapphar Regia (Ṣafar, near Yerîm), which superseded the old Sabaeen capital at Mariaba (Ma'rib). This territory, although never a part of the Roman empire like Nabataea in the north, was in fairly close contact with the Mediterranean world, which it supplied with incense and other precious merchandise. According to the *Periplus Maris Erythraei*, which is dated between A.D. 40 and 70, diplomatic relations between the Romans and the Himyarites were frequent in the time of a king called Charibael.

This ruler is identified with one Karib'il Watar Yehun'im, whose name appears on coins; but as there were five princes of this name, it is not easy to date their portraits with any great accuracy. A probable approximate dating for the coin-series is from about A.D. 50 to 150.

The chief point of resemblance between the coins and the head is in the arrangement of the hair in long corkscrew curls over the forehead. This is not peculiar to Arabia; it occurs on coins of Cyrene dating from the third and second centuries before Christ (*BMC. Cyrenaica*, pls. 30-2), as well as on many works of sculpture and decorative art, all of which seem to be connected with Libya or Egypt. The Nabataean and Himyaritic coins are the only documents for the existence of this fashion in Arabia; and it is in consequence uncertain whether our head is of local manufacture or imported from the north or west. As it cannot be paralleled exactly in the sculpture of Roman Egypt or Syria, it may well be Arabian in workmanship; it is quite certain, however, that the original inspiration must have come from the Mediterranean world. It is also doubtful whether the personage represented is a king or a deity. The portraits on the coins, though not very highly particularized, are clearly the effigies of real people; this head, with its suggestion of a tragic mask, seems rather to suggest a divine being. But the boundary between the sacred and the profane is too indistinctly marked in these regions to permit of certainty in the interpretation of such a head; if a name must be given, perhaps the presiding genius of the ruling house best fits the character indicated.

R. P. HINKS.

### 83. BRONZE LION'S HEAD FROM NAJRAN, S. ARABIA.

THE head illustrated on Pl. XLII belongs to H.R.H. the Emir Sa'ūd, Crown Prince of Sa'ūdi Arabia, and has been lent for exhibition through the kind intervention of Mr. H. St. J. B. Philby, C.I.E. The discovery was made, according to Mr. Philby, among the ruins of Ukhdud, at Najran, 'the old Christian metropolis of S. Arabia'. With the head was a detached fragment of a paw, showing three prominent claws. A fragment of a relief, with three



XLI. BRONZE HEAD FROM THE YEMEN



XLII. BRONZES FROM NAJRAN, SOUTHERN ARABIA

or four letters of an inscription, on limestone, was originally thought to be part of a plinth for a complete figure; but the fragment<sup>1</sup> seems to have nothing to do with the bronze, though it certainly came from Najran. A bronze gutter, measuring about 0.53 m. in length, 0.12 m. in depth, and 0.11 m. in width, found with the head, must have come from some part of the monument to which the head belonged. It seems improbable, judging from the flanges at the back, that this head, 0.23 m. in height, was the covering of, say, a stone figure; it is more probable that it did not form part of a complete figure at all, but was part of a protome. The paws also may have been separate bronze pieces affixed to a different material.

The head, though obviously made under the influence of classical art, is not purely classical, and in this respect differs from the head of the second century A.D. found by German travellers at al Ḥugga,<sup>2</sup> which closely resembles Roman work, and another head of purely classical style in private possession. In the present case the style is mixed, with some Oriental features. The head seems to have been cast and then filled with a grey clay for final details to be tooled. The clay is now solid inside, but it is by no means certain that this was originally so; it is quite possible that there was an opening through the mouth. The mane is in very low relief; the front of the fringe does not stand up equally on both sides, owing partly, if not altogether, to damage. The eyes were once, presumably, inlaid. The extremities of the eyebrows and the moustache are modelled in full relief, a most unusual, if not unique, feature. Authorities on classical art have suggested that the style of the head points to a date before A.D. 50.

The inscription on the bottom of the bronze gutter is of considerable interest. It has been submitted to the Rev. Professor G. Ryckmans, of the University of Louvain, who reads:

. . . | ה'קני | ד'סמוי | עדי | כאבתן | חפונהן | בן | פרעת | פרעהו | ד' . . .  
and translates, ' . . . has] dedicated to Dhu-Samāwī at Ka'batān

<sup>1</sup> The relief shows the head of a man and some unrecognizable object. The letters remaining are חו in an upper line and כן in a lower.

<sup>2</sup> See Rathjens und von Wissmann, *Südarabien-Reise*, Band 2, *Vorislamische Altertümer*, S. 89.

these two *hfn* s, by means of<sup>1</sup> the imposts that Dh . . . has imposed for him . . .’ This wording implies that the gutter and presumably the lion’s head formed part of the ‘two *hfn* s’. This word, which does not occur in any other South Arabian inscription, is presumably the Arabic *hafnahun*, which ordinarily means ‘handful’, but can mean ‘a hollow in the ground’. It is possible that there were two receptacles, placed in hollows, connected with some installation for conducting water, that there were two lion figures or protomae attached to these receptacles, and that the gutter formed part of one receptacle. The place-name, Ka’batān, is connected with a noun well known in the inscriptions, *k’bt*, which Glaser considered meant ‘Leitungsdamm’; this points to some irrigation work. This interpretation is not, of course, more than a suggestion. It must be remembered that al Hamdani, the Arab geographer, knew of bronze lions which he associated with the people of Ḥimyar; four such figures stood on the marble roof of the citadel at Ghumdan, and when the wind blew the noise resembled the roaring of lions.<sup>2</sup>

The forms of the letters are described by Professor Ryckmans as showing an intermediate type, between the archaic and the late forms,<sup>3</sup> as can be observed in the □ and the 7. The form of the n, which shows a break between the two sides, is also worth noting. Internal evidence, then, supports very strongly a dating prior to the second century A.D.

SIDNEY SMITH.

#### 84. EARLY DECORATED POTS FROM IRAN.

THE Department of Egyptian and Assyrian Antiquities has recently acquired four specimens of decorated pottery from sites in Iran which, first exploited by native diggers, have later been scientifically examined. The largest and most imposing of these vessels is no. 129072, a wide-bellied handled pourer (extreme width 14½ inches, 0·36 m. Pl. XLIIIa), distinguished by its beaklike spout of fantastic length and its lavish decoration in dull reddish

<sup>1</sup> For this turn of phrase Professor Ryckmans compares his *Répertoire d'Épigraphie Sémitique*, Tome V, no. 2771, ll. 2-3.

<sup>2</sup> Nicholson, *Literary History of the Arabs*, pp. 24-5.

<sup>3</sup> Professor Ryckmans compares the signs on the bronze tablets *Corpus Inscriptionum Semiticarum*, Pars IV, Tomus II, *Inscriptiones Himyariticae et Sabaeae*, nos. 532, 568.

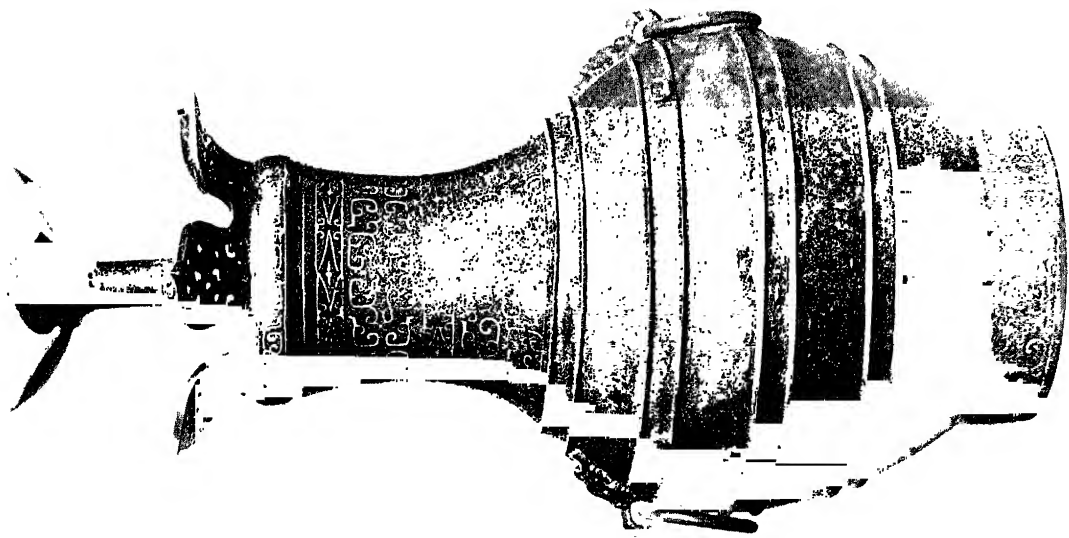


XLIII. EARLY DECORATED POTS FROM IRAN





*a*



*b*

XLIV. BRONZES FROM THE EUMORFOPOULOS COLLECTION

paint applied over a burnished surface of a very light buff colour. The principal elements in the decoration are a large sun-like symbol which surrounds the spout, two lean figures of horned animals, and three lozenge-shaped patches with cross-hatchings and dots, while the spout, neck, handle, and base have minor patterns. This characteristic vase was evidently obtained from a cemetery at Tepe Sialk, a site not far from the town of Kashan, which has subsequently been investigated by French archaeologists who consider that these vases belong to the twelfth or eleventh century B.C. The second pot, no. 129073 (ht.  $3\frac{1}{8}$  inches, 0.08 m.; Pl. XLIII*b*), is a plain goblet with a slightly raised base, very similar to the preceding in material and colouring, and doubtless having the same origin. The main decoration is a file of horned animals, one of which has had to be inserted in a cramped position for want of space. Of the two remaining vases one (no. 129074, ht.  $3\frac{5}{8}$  inches, 0.09 m.; Pl. XLIII*b*) is a cup with one small handle and a very small stand base, ornamented in black paint with figures of three walking animals, each occupying a separate panel, and the other (no. 129075, ht.  $4\frac{3}{4}$  inches, 0.12 m.; Pl. XLIII*b*) is a high narrow goblet on a stand base, with two rows of decoration in dark-brown paint representing animals above and birds below. Both of these, particularly the latter, resemble pottery found at Tepe Giyan near Nihawand, which the excavators would date about the middle of the second millennium before Christ.

C. J. GADD.

## 85. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

### No. 6. *Shang-Yin or Early Chou Ku*.

THE *ku* from the Eumorfopoulos Collection, illustrated on Pl. XLIV*a*, belongs to a type which is also classified as *tsun*. The collection includes four examples of this family. The extended cylindrical body, expanding from the waist to the hip in one direction and from the waist to the foot in the other, the trumpet mouth, and hollow base are all characteristic features. Professor Yetts remarks that the presence of flanges was an essential to the classical *ku* and he adds that this doubtless explains the words attributed to Confucius

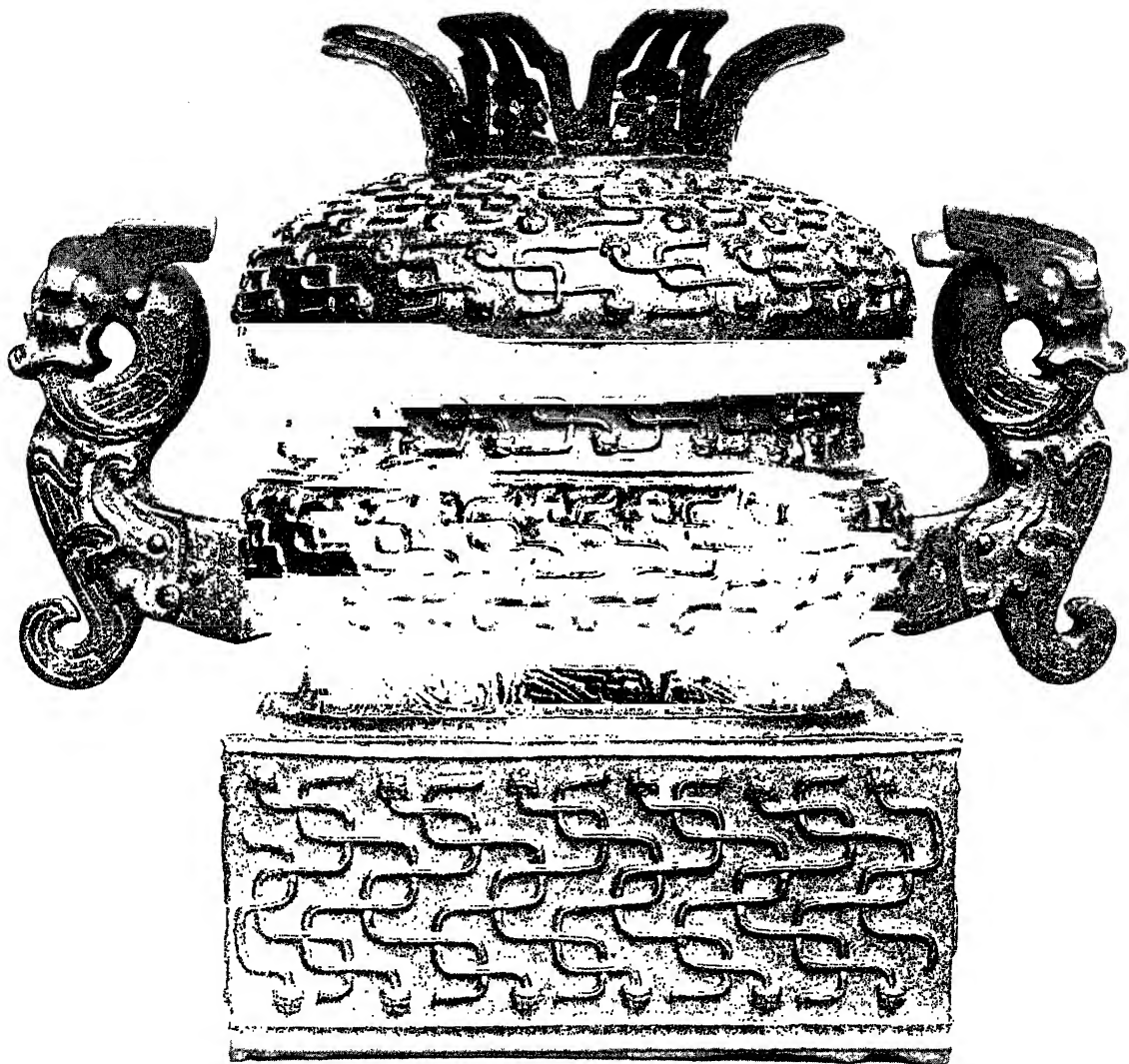
when bemoaning the decadence of his age—'a *ku*, without a flange, what a *ku*, what a *ku*'. According to the *Shuo Wên* the *ku* is a goblet for drinking wine at festivals called *hsiang yin*. The *Chou Li* specifies three pints as the capacity of a wooden *ku*, but this does not tally with the capacity of any vessels we know.

The *ku* we illustrate is a very solid specimen. Four fine flanges which project beyond the lip divide the neck, stomach, and foot into four fields which are deeply engraved with *t'ao t'ieh* masks and conventionalized cicadas on a background of key fret. It possesses a broad footrim and a deep hollow foot. The whole body within and without is encrusted with nodules of malachite which must have been formed through contact with a soil impregnated with copper, after long burial. Below the surface of the hollow base there had been cut a small figure holding a halberd which allows four feasible interpretations.<sup>1</sup> It may represent the character *fang* (方) which denotes an offering to the spirit of the Four Quarters. Mr Hopkins would favour as an alternative another *fang* (防) which means a frontier guard. Mr Meyer gives yet another character *shu* (戍) which has the same meaning. But Messrs Lô Chen-yu, Takata, and Wu Ta-ch'êng read it as *fa* (伐), to attack; it would appear that the vessel was cast to commemorate a military achievement.

This bronze is very difficult to date. Excavations of the Shang-Yin Capital at Anyang by the Academia Sinica in 1928 and further excavations in Kansu in 1934 and early 1935 by the National Research Institute have once and for all ended a controversy as to the existence of bronzes of the Shang-Yin period, but despite the magnificent work done by Professor Karlgren and his assistants we are not yet in a position to allocate many of the early bronzes to this period with any particular confidence. There is no reason to believe that this class of vessel does not go back to Shang-Yin times, but it seems prudent to hesitate before suggesting such an early date for this particular specimen. Professor Yetts writing in 1929 described it as 'probably Chou', and we can with complete confidence accept this cautious attribution.

To account for the rarity of such a vessel it is important to remember

<sup>1</sup> See W. Perceval Yetts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 54.



XLV. BRONZE *TUI* OR *KUEI* FROM THE EUMORFOPOULOS COLLECTION



XLVI. DETAIL OF BRONZE TUI OR KUEI FROM THE EUNIOPOPOULOS COLLECTION

that with the collapse of the Chou dynasty the whole of China fell into the hands of the State of Ch'in. By 221 B.C. the country was united under the rule of the famous Shih Huang Ti, who in order to consolidate his conquests determined to extinguish all those local patriotisms which the old feudal traditions had encouraged. In 312 B.C. all ancient books except those dealing with medicine, divination, and agriculture were destroyed. Local records, as likely to perpetuate the old ways of life, were included in the holocaust. As ancestral bronzes were cast to celebrate events which it was thought proper should be committed to posterity, they came, especially when they were inscribed, under this heading, and it seems probable that all that were not hidden were melted down. It would be safe to say that nearly all the Shang-Yin and Chou bronzes we meet to-day have been excavated in comparatively recent times. The important sites have now yielded up so many of their treasures that we are not likely in Europe to see many *ku* of this quality again.

Height 13.8 inches.

Diameter across the mouth 9 inches.

R. S. JENYNS.

## 86. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

### No. 7. *A Tui or Kuei from the Chou Period.*

THE *tui* or *kuei*, illustrated on Pl. XLV, is of a later date than the one illustrated in a previous number of the *Quarterly*.<sup>1</sup> They are both from the Eumorfopoulos Collection, but if this one has not the simple solid magnificence of its forerunner the design of coiled serpents (*p'an hui*) with which the body has been embossed introduces a new and attractive feature. Around the base of the body is a band of conventional dragon design. Two eared and crested dragons with protruding eyes and sinuous muzzles form the handles: each carries a pair of legs on its flank raised as if to support the inscription on its chest. Their bodies end in a sea-horse's tail and are engraved with a cloud-and-scroll design. They are in turn supported in the jaws of two tusked elephants, with eyes and raised trunk in relief. The lid is surmounted by a flower-shaped coronet

<sup>1</sup> See *B.M.Q.*, vol. x, p. 1.

of eight expanding petals with square tips, each petal perforated with an engraved design. The centre of the calyx is decorated with a *t'ao t'ieh* mask on a serpent's body ending in a phoenix-headed tail.

The inscription of four characters in an archaic script reproduced on Pl. XLVI occurs on the chests of the two dragons that form the handles. Despite its brevity it has neither the clumsiness nor the strong pictorial element which would lead us to associate it with the Shang-Yin or the early Chou culture. It runs 'the Marquis of Ch'i made this *tui*'. This terseness does not permit us to discover to which Marquis it refers; but we know that the state of Ch'i was situated in the Lin-ch'i-hsien of Ch'ing-chou-fu in North Central Shantung and that from 378 B.C. the princely family held the name of Ch'ên (陳).

It would be a thankless task to decide in the light of our present knowledge how far we can trust the style of inscriptions in establishing a chronology for Chinese bronzes. Professor Maspero would confine the evidence collected from such a source to the rubbish-heap, but Karlgren believes the bulk of it as given in Chinese repertories to be reliable and has supported his case by convincing arguments.<sup>1</sup> But the chief, though not infallible, criteria must be style and decoration. Professor Karlgren after careful examination of many bronzes has arrived at certain definite conclusions upon which he would build a chronology on stylistic grounds. In discussing this vessel he remarks that the dominant feature is *Huai*, a term which he uses to cover a style ranging from the end of the sixth century to the beginning of the Ch'in and which includes the period of the Warring States (481-221 B.C.). But he adds that there is a strong admixture of elements belonging to the Middle Chou (946-771 B.C.). The interlaced dragons on the body are a distinctive feature of the late Chou period. But, as Professor Karlgren points out, the 'scale band' round the body, the 'broad figured band' round the stomach, and the wavy lines on the crown of the lid are probably features that have survived from an earlier epoch. Professor Yetts writing in 1929<sup>2</sup> described this bronze as 'perhaps Ch'in (221-206 B.C.) or slightly

<sup>1</sup> Bernhard Karlgren, Bulletin No. 8, The Museum of Far Eastern Antiquities (Östasiatiska Samlingarna), Stockholm.

<sup>2</sup> W. Perceval Yetts, *Catalogue of the Eumorfopoulos Collection*, vol. i, p. 58.

earlier', which at the earliest would place it in the period of the Warring States (c. 481-221 B.C.). There is little room for disagreement here. Yet once it is admitted that decorative features from the Middle Chou still persist, it would be legitimate to place it at the end of that long transitional period (771-400 B.C.) which one might call the third phase of Chou culture. This period lies between the Middle Chou (946-771 B.C.) and the fourth and last phase of the Chou civilization, and it is almost spanned by the period of the Spring and Autumn Annals (c. 722-481 B.C.). The whole *tui* is covered with a beautiful patina of a deep malachite green.

Height 13.6 inches.

Diameter across the handles 15.8 inches.

Diameter across the mouth 9.3 inches.

R. S. JENYNS.

## 87. BRONZES FROM THE EUMORFOPOULOS COLLECTION.

No. 8. *Hu*, probably from the Han Period.

THE *hu* from the Eumorfopoulos Collection, illustrated on Pl. XLIVb, belongs to a comprehensive class of wine-vessels with no very definite characteristics. Professor Yetts<sup>1</sup> records the fact that the archaic form of the character for these vessels represents a vase or jar, but the Chinese group indiscriminately under this head a large variety of vessels many of which would appear to share little in common. The very term is nebulous. For the Chinese admit that the *hu* (壺) and the square *hu* were called the *chung* (鐘) and the *fang* (觴) respectively during the Han dynasty. From the same source we know that a vessel which was called *p'ing* (甁) during the Spring and Autumn Annals (722-481 B.C.) was in reality a *hu*. It is this confusion of names which must have led Professor Yetts to remark that, although this class of bronzes follows an ancient pottery prototype, Han examples are the most numerous.

The barrel-shaped body of the Eumorfopoulos *hu* stands upon a deep hollow foot with a broad footrim. The long neck, which expands gently to the lip, is surmounted by a detachable crown, from

<sup>1</sup> *Catalogue to Preliminary Exhibition of Chinese Art, Shanghai*, 8 April to 1 May 1936, p. 13.



which spring four expanding perforated petals. Into this cover fits a stopper surmounted in turn by a stem from which project four further petals. Professor Yetts states that some of the vessels excavated at Hsin-chêng possess splayed tongues similar to the petals which project from the cover, but he can find no parallel to the stopper in any of the Chinese catalogues. The body is decorated with two *t'ao t'ieh* masks containing ring handles and four pairs of ribs, vigorously modelled in high relief. From between the second pair of the ribs on each side of the mask handles projects a small flat-headed knob, whose original use has been conventionalized out of all recognition. The neck, the base of the crown, the *t'ao t'ieh* masks, and even the calyx of the stopper are inlaid in gold with hooked volutes combined with triangles and diagonals to form a variety of intricate geometrical patterns. The body between the ribs has been treated with niello inlay in a similar manner, but on the footrim only the engraved pattern remains, as the inlay, whatever it was, has fallen away. Until recently it was thought that all Chinese bronzes inlaid with gold or silver could not date back to earlier than the Han dynasty. But in 1936 the Chinese Government sent over to the Exhibition of Chinese Art at Burlington House a *kuei* inlaid with gold and silver, which they dated to the Spring and Autumn Annals, and a *yen* inlaid with gold and silver which they attributed to the Shang-Yin period. Professor Andersson supports a Yin attribution for a bronze inlaid axe, of a type which we have learnt to associate with the Anyang site; this axe is in the Oeder Collection; while Wang Yün in his work the *Liang lei lien i ch'i tu shih* reproduces a *yu*, in Yin or at any rate Yin-Chou style, decorated with *k'uei* dragon inlaid in gold. But it is unlikely that the Eumorfopoulos *hu* dates back to a period earlier than the Han. The design of volutes is very similar to that on Chinese lacquer fragments excavated from Korean tombs which have been definitely dated to the first century A.D. Professor Yetts writing in 1929 would appear to doubt whether this vessel is even as early as the Han dynasty. Whatever its date, it remains unique.

Height 18.9 inches.

Diameter across the mouth 3.12 inches.

R. S. JENYNS.

## 88. AN ETHNOGRAPHICAL SERIES FROM THE TRIBES OF SOUTHERN ANGOLA.

THIS large and important collection, made in 1936 by the Misses A. and D. Powell-Cotton, numbers about six hundred pieces, all documented, and covers a number of tribes of Central and Southern Angola, which have hitherto been almost unrepresented in the Museum. About half the collection is from the pastoral Ovambo peoples of the lower Cunene River, close to the S.W. African frontier; in this group may be specially mentioned the Vakwanyama, Vakwamatwi, Vavale, and Dombondola tribes, which have been very little studied hitherto. The rest of the collection comes chiefly from the Luvando near Caconda, and from the better-known Ovimbundu tribe of West Central Angola. A small group of objects is from the semi-nomadic Va-Chokwe, related to the Badjok of the Belgian Congo, who are found widely distributed in Angola in small groups.

The collection includes practically all classes of objects illustrative of the native cultures, such as clothing and personal ornaments, domestic utensils, butter churns, tools, weapons, agricultural implements, toys and musical instruments, and a series of dolls, some of which are worn by brides to promote fertility. Samples of raw materials for food and medicines are also included, and the collection is accompanied by a large number of photographs.

H. J. BRAUNHOLTZ.

## 89. ETHNOGRAPHICAL COLLECTION FROM NEW GUINEA.

AN ethnographical collection of great importance, numbering more than 300 objects, has been presented by Lord Moyne, P.C., D.S.O., and it is accompanied by a large series of ethnographical photographs taken on the same expedition and presented by Lady Broughton.

All this material was collected during Lord Moyne's cruise in his yacht *Rosaura* to New Guinea and the Malay archipelago, from November 1935 to February 1936,<sup>1</sup> and it was exhibited

<sup>1</sup> Cf. *Walkabout: A Journey in Lands Between the Pacific and Indian Oceans*, by Lord Moyne, with an introduction by A. C. Haddon, F.R.S., illustrated from photographs by Lady Broughton. London, 1936.

at 10 Grosvenor Place in May and June 1936 (see *Man*, 1936, no. 121).

The bulk of the collection comes from the Eilanden River Region, S.W. Netherlands New Guinea, and the Lower and Middle Ramu and Sepik Rivers of the Mandated Territory of New Guinea. Both of these regions were poorly represented in the Museum hitherto, although Lord Moyne had already partly filled the gap by his gift of objects from the Eilanden region in 1934.<sup>1</sup> The elaborate and artistic carved woodwork from here derives a special interest from the fact that metal is still practically unknown, and the carver's tools consist chiefly of shell, bone, and teeth, stone being very scarce in the alluvial swamps.

The series from the Ramu River includes a complete personal equipment from a hitherto unrecorded group of pygmies inhabiting the foothills of the Aiome mountains about 170 miles from the mouth of the river.

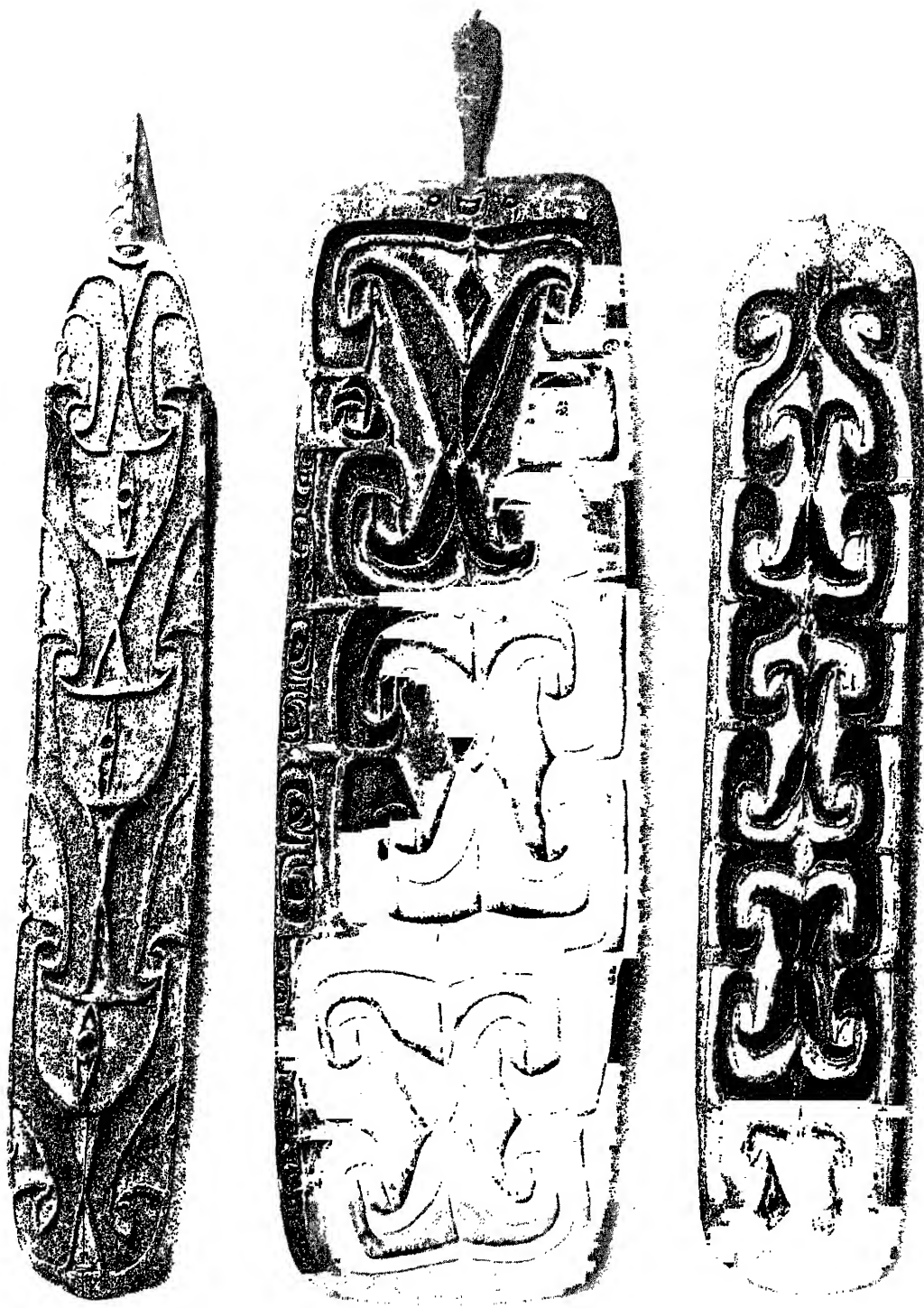
The average height of twelve males measured was 4 feet 6½ inches, which is the lowest stature so far reported for any pygmy group in New Guinea. Further investigation will be necessary to decide whether or not they form a distinct ethnic group; culturally they have affinities with the surrounding Papuans. A detailed account of these interesting people has recently been published in the *Journal of the Royal Anthropological Institute*.<sup>2</sup>

The gift includes other groups of objects from New Guinea, among which may be mentioned several examples of the battle-axes with finely wrought stone blades from the Mount Hagen region of the interior plateau (hitherto unrepresented in the Museum), a rare type of pottery from the Markham River, and an interesting series of the painted wooden ceremonial tablets called 'kwoi', from a men's long-house at Iari on the Purari River, Papua. The designs on the latter are all derived from human or crocodile figures.

The collection also includes a bamboo blow-gun 18 feet in length, together with feathered darts, and other objects from the south coast

<sup>1</sup> *B.M.Q.*, vol. viii, p.153, Pl. LI.

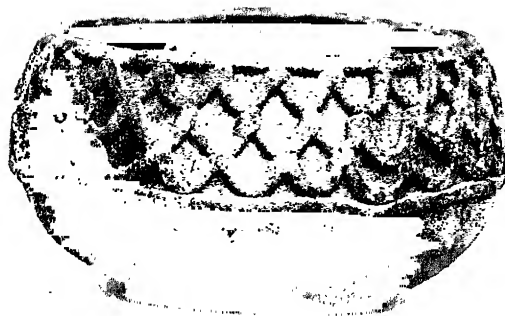
<sup>2</sup> *Journ. R. Anthropol. Inst.*, lxvi (1936), pp. 269 ff., Lord Moyne and K. Haddon, 'The Pygmies of the Aiome Mountains, Mandated Territory of New Guinea'.



1 2 3  
XLVII. WOODEN SHIELDS FROM THE EILANDEN RIVER REGION  
NETHERLANDS NEW GUINEA



1



2



3



4

XLVIII. POTTERY BOWLS AND WOODEN FIGURES FROM THE SEPIK  
AND RAMU RIVERS, NORTHERN TERRITORY OF NEW GUINEA

of New Britain; pottery from the Nicobar Islands; and bows and arrows from the pygmies of Zambales District, Luzon, Philippine Islands.

It is impossible in a short note to give an adequate idea of the interest and richness of this collection. Ceremonial figures, carved wooden shields, wooden and pottery dishes predominate; but weapons, tools, and personal ornaments are also well represented. Among the outstanding individual objects from New Guinea are two of the large sacred 'flutes' or pipes (about 12 feet long) made of bamboo, with wooden masks attached, and used in initiation ceremonies, from the Lower Ramu; a 'ladder' (about 14 feet high) carved from a tree-trunk and surmounted by human figures, for climbing up to the platform of pile-dwellings, from the Lower Sepik; several large wooden stools with the legs carved and painted in the form of men and crocodiles, from the Middle Sepik; carved poles representing male and female figures, which served to support the platform of a large house on the Bloemen River; and a dagger of exceptional size made from a crocodile's jaw-bone, and ornamented with feathers and coix seeds, from the Kampong River, S.W. Netherlands New Guinea.

A descriptive list of the objects illustrated in Pls. XLVII and XLVIII is appended:

Pl. XLVII, Figs. 1-3.

Three carved and painted wooden shields from the Eilanden River, Netherlands New Guinea, similar in style to those published in *B.M.Q.*, viii. 153, Pl. LI, where the degeneration of human into geometric forms was explained in detail. Fig. 1 shows what appears to be a human figure in an unusually complete form at the top, the 'limbs' being repeated three times below. In this figure the facial elements are all represented, whereas in Fig. 2 the nose has disappeared and the mouth is placed between the eyes, and in Fig. 3 only the mouth remains. The general design of Figs. 2 and 3 is probably derived from the human limbs, which have been reduced down to forms resembling the letters  $\alpha$ ,  $\varsigma$ , and  $\epsilon$ , repeated in various symmetrical combinations. The sunk portions are painted red and white.

The Museum now possesses eighteen of these shields, seventeen of which were presented by Lord Moyne, and one by Lady Broughton. Three of them are illustrated in *Walkabout*, Pls. 9 and 18. Together they give an excellent idea of the stylistic phenomena and of the range of variation to be found in this form of decorative art.

Pl. XLVIII, Fig. 1.

Pottery bowl from the middle region of the Sepik River. The exterior is covered all over with a boldly incised symmetrical design of linked single and double spirals, with four 'eyes' at the basal centre. These are undoubtedly of zoomorphic origin.<sup>1</sup> The sunk parts are coloured white in the spirals, and red and yellow in the 'eyes' and interspaces, while the parts in relief are a uniform brown. Diam. 9 inches.

Pl. XLVIII, Fig. 2.

Pottery bowl from the Lower Ramu River. The upper section of the exterior is ornamented with *appliqué* fillets of clay, in three contiguous wavy lines enclosed between straight ones, producing the effect of a reticulate pattern. Something similar occurs on bowls from Shortland Island (Alu) in the Solomon Islands,<sup>2</sup> and the pattern is very suggestive of a string carrier as its inspiration. Diam. 10 inches.

Pl. XLVIII, Fig. 3.

Small wooden carving, probably a charm, from Bosman, Ramu River delta. It represents a man with bird-like head. The beak is carved in openwork with daylight showing between the two mandibles. Over the forehead is a long-legged animal, perhaps a conventionalized lizard, in relief. The hands have only three fingers, and the back is engraved with a double spiral on either side of the spinal column. Height 11½ inches.

Pl. XLVIII, Fig. 4.

Small wooden carving from the Ramu River delta, representing a woman squatting with arms crossed over the knees, and wearing a rain cape. The figure is covered with red pigment, and small blue

<sup>1</sup> Cf. O. Reche, *Der Kaiserin Augusta Fluss*, Pl. XLIV and figs. 148-67.

<sup>2</sup> Cf. *Man*, 1928, no. 28.

glass beads are inlaid for eyes. Shell rings are attached to the arms and a piece of leaf is passed through the septum of the nose. Height 10 inches. (Illustrated on title-page of *Walkabout*; also in R. Firth, *Art and Life in New Guinea*, p. 115.) H. J. BRAUNHOLTZ.

#### 90. COVENTRY TREASURE-TROVE.

**I**N the spring of 1937 a workman named Hubbard in sinking a pit for laundry machinery at the Coventry and Warwickshire Hospital struck a silver hoard consisting of at least 144 silver coins, and two silver brooches in perfect condition. Of the former only a few were retained as being of special interest after the hoard had been declared Treasure-trove by the Coroner's jury: these in order from left to right on Pl. XLIX $\alpha$  are of Edward I from the mints of Durham and Chester; and sterlings of Gui de Dampierre, Count of Flanders (1280-1305), from the Alost mint, and Jean d'Avesnes, Count of Hainaut (1280-1304), from the Valenciennes mint, obverse and reverse. The mass was of Edward I mintage, and the date of the deposit about 1286. The brooches were evidently contemporary, and thus stand out from the large number extant as precisely dated—a fixed point in the evolution of the type, which comes down from the Early Iron Age through Roman and Anglo-Saxon times to the Middle Ages. Both are specimens of the annular type, a somewhat clumsy method of fastening, as the cloth had to be pulled through the hoop and then transfixed by the pin. The larger, which is 1.8 inches across, has the front ornamented with four groups of bars in niello on a stippled ground, and the pin has the characteristic collar below the head. The other is of slighter build, 1.5 inches in diameter, butt-jointed, and possibly used as a penannular (the pin passing through the enlarged opening), but the other has a similar butt-joint adjoining the fixed head, and is therefore annular in the strict sense. The pin works freely in this case round the hoop which, on two opposite sides, has a length of cable-pattern extending to both faces. The collar is slight but again present; and the hoard shows that these two varieties were in use at the same period, niello being then utilized as in preceding and later centuries.

R. A. SMITH.



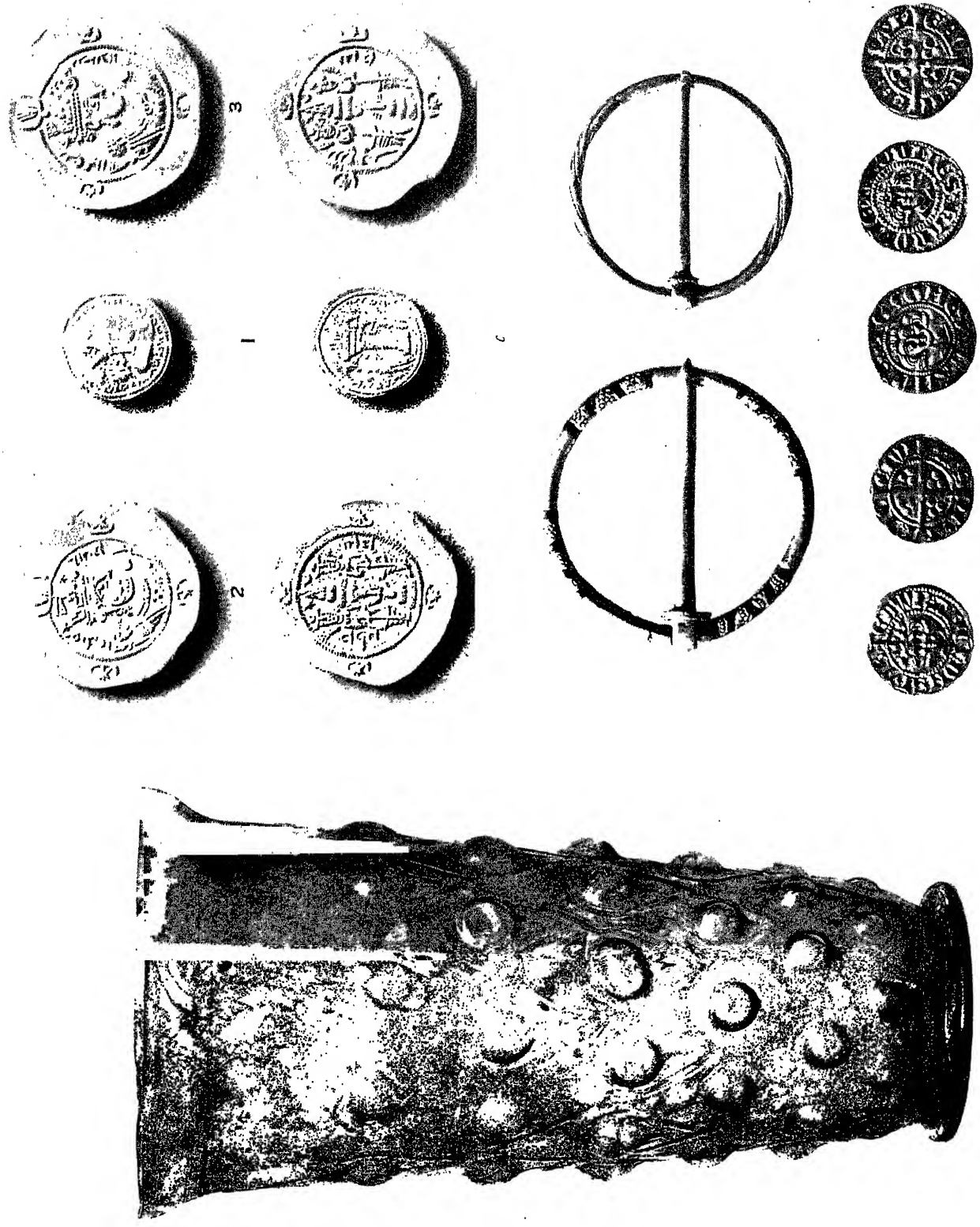
## 91. GLASS OF ANGLO-SAXON DATE.

A BEAKER in perfect condition (Pl. XLIX*b*) has been accepted on loan from Miss Barbara Cooke, who states that it was found by her father in the Anglo-Saxon cemetery at Newport Pagnell, Bucks. The site was never systematically excavated, but is presumably that known as the Tickford Park cemetery noticed in the *Victoria History*, i. 204, with references to the *Bucks. Standard* of 24 February 1900 and the *Antiquary*, April 1900. The burials were unburnt, and iron swords and spear-heads were found with warriors, beads and disk-brooches of bronze with women, all consistent with a sixth-century date. The beaker is of pale-green glass 5·7 inches high with spreading lip and moulded base, hence not of the tumbler variety. Rows of circular bosses have been pressed out from the inside, and each boss is enclosed in a pear-shaped loop in low relief: there is a row of small plain bosses 1 inch below the lip. The vertical seams of the mould can be seen on opposite sides, and the method of manufacture is therefore clear. A Roman predecessor called *verre à nodosités* is known from Italy and the Rhone valley (Morin-Jean, *La Verrerie en Gaule*, fig. 186); and something nearer, dating about 400, is figured in *Wallraf-Richartz-Jahrbuch*, N. F. II-III, p. 12 (F. Fremersdorf, 'Zur Geschichte des fränkischen Rüsselbechers', fig. 6). These outlined bosses are called lotus buds by Anton Kisa (*Das Glas im Altertume*, I, figs. 138, 139), and are well seen on two beakers in the Museum—one of the same form, colour, and decoration as the Newport Pagnell specimen was found near Cyzicus in the Sea of Marmara, and a smaller one in clear glass came from the Greek island of Thera, both being ascribed to the third century. Both these sites are far from Buckinghamshire, and glass does not travel well, but the type is of rare occurrence in these parts, and any clue to its place of origin is worthy of consideration. It should be remembered that several bronze bowls of Coptic origin were imported into this country during the pagan period.

R. A. SMITH.

## 92. THE DORCHESTER HOARD.

THE Museum has recently acquired a large selection of coins from the great Dorchester hoard of May 1936—the largest



XLIX. *a*, MEDIEVAL SILVER BROOCHES AND COINS FOUND AT COVENTRY. *b*, ANGLO-SAXON GLASS BEAKER FROM NEWPORT PAGNELL. *c*, SASSANIAN SILVER COINS



*a*



*b*

L. *a*, ROMAN SILVER COINS FROM THE DORCHESTER HOARD  
*b*, ROMAN COINS

hoard of silver ever found within historical memory in England, and only surpassed in numbers by the great Blackmoor hoard of debased billon. The Dorchester hoard is composed almost exclusively of antoniniani—the double denarii that dominated the markets during most of the third century A.D.—with only the thinnest sprinkling of denarii. The limits of date are from A.D. 215 to 257; but the burial of this hoard may, of course, have been delayed for some years beyond the date of the latest coins contained in it. The interest of the hoard lies less in its isolated rarities—two of Tranquillina and two of Cornelia Supera—than in its extraordinary wealth in the commoner types, especially under the reigns of Gordian III and Philip I. We have before us something like a complete picture of the general working of the mint and may hope to derive from it a sound knowledge of the sequence of types in issues and even of their distribution over the different officinae of the mints. One remarkable feature of the hoard is that even the earliest coins show very little traces of wear (Pl. *La*: 1, Maximinus, 2, Balbinus, 3, Pupienus, 4 and 5, restorations by Trajan Decius of Augustus and Vespasian); another is that die-identities could readily be found at various points—a phenomenon not usually too common in mass issues such as those of Roman silver. Taken together, the two facts seem to prove that our hoard is composed not of coins collected from the general market but of blocks of coins that had never been scattered from the time when they left the mint. We should then have to regard this hoard as representing some kind of small bank rather than normal private savings. The overstriking of earlier denarii for antoniniani by Trajan Decius, already known from isolated specimens, is exceptionally well represented. It certainly represents a regular practice—and not a mere occasional accident—and is of the greatest importance for the history of the decline of the Roman silver coinage. The selection made for the Museum includes only one coin of great rarity, the antoninianus of Cornelia Supera, wife of Aemilian, with reverse, IVNONI AVG. (Pl. *La*, 6), but it will enrich the collection at every point and make it an unrivalled material for the study of the numismatic history of the first half of the third century.

H. MATTINGLY.

### 93. RARE SASSANIAN COINS.

**D**R C. DAVIES SHERBORN, a frequent benefactor of the Department of Coins and Medals, has given forty-six Sassanian silver coins ranging in date from Shapur I (A.D. 241-72) to the last monarch of the House of Sasan, Yezdigird III (A.D. 632-51). The acquisition is of importance in that it adds a number of rare coins with dates and mint-signatures hitherto not included in the National Collection. Among them is one of the uncommon hemidrachms of Shapur I (Pl. XLIXc, 1). Besides drachms of Bahram IV, Kobad I, Khusrau I, Hormazd IV, and Khusrau II, the gift includes a few struck by two of the last Sassanian monarchs whose reigns were tragically terminated, and whose coinage was very inadequately represented in the Museum. Kobad II, who murdered his father Khusrau Parviz in A.D. 628, reigned only six months, although his coins are all dated (Pl. XLIXc, 2) in the year 2. The royal parricide was succeeded by his seven-year-old son Ardashir III (A.D. 628-30), who not long afterwards was killed by a usurper, with the connivance, it is said, of the Byzantine Emperor Heraclius. One of the boy prince's coins dated in his first year is shown (Pl. XLIXc, 3).

J. WALKER.

### 94. ROMAN COINS.

**T**HROUGH the generous kindness of Mr H. C. Hoskier the Museum has received three valuable accessions to its series of Roman coins and medallions. One (Pl. Lb, 1), a rare aureus of Commodus of the year A.D. 189, shows on its reverse 'Mars Pacifer', the war-god as bringer of peace—an appropriate patron for Rearmament, in the sense which we trust that it may hold. A second (Pl. Lb, 2), a gold quinarius of Faustina the Younger, struck c. A.D. 155, bears on its reverse the dove with the legend CONCORDIA, as symbol of her happy marriage to Marcus Aurelius. This is a good specimen of a rare denomination. The third (Pl. Lb, 3), a medallion of Commodus without exact date, has on the reverse an elaborate scene of sacrifice by the Emperor in front of a temple—VOTA PVBLICA. The edge has been turned (Contorniate), possibly to enable the piece to be used as a counter in some game.

A few recent purchases also deserve special note. An aureus of Septimius Severus, *c.* A.D. 198, in curious Eastern style, perhaps shows the work of a mint hitherto unknown (Pl. L*b*, 4). From a recent hoard in the Balkans comes a beautiful denarius of Severus Alexander (Pl. L*b*, 6), of A.D. 226, showing on its reverse the Emperor in his triumphal car, and also a denarius of genuine historical importance, the first coin yet recorded of Diadumenianus (Pl. L*b*, 5), son of Macrinus (A.D. 217-18), as Augustus. The *Historia Augusta* speaks of the young prince regularly as Augustus: our new coin shows that it was not quite so completely wrong as we had thought. Finally, one important addition has been made in the Byzantine series—the solidus of Basil I (Pl. L*b*, 7), his second wife Eudocia, and his son by a first wife, Constantine (A.D. 869-79): Wroth in the Museum Catalogue had to use the Paris specimen, then the only one known, for his illustration. H. MATTINGLY.

#### 95. EARLY PRINTED ROMANCES.

THE Library has recently been able to augment its collection of early printed romances by three remarkable pieces from the library of Mr A. W. M. Mensing, which was specially rich in this class of book. The earliest of the three is a copy of a French version of the Italian *Trabisonda historiata*, under the title of *La conquête du trespuissant empire de trebisonde et de la spacieuse asie*, printed for Yvon Gallois at Paris on 19 March 1517-18. It is a carefully printed quarto, illustrated with twenty woodcuts of varying merit, the best of which is that on the title-page, representing Reynaud de Montauban, the hero of the story, making a triumphal progress on horseback under a canopy of state. The edition antedates by about fifteen years the earliest previously in the collection, and the copy now acquired is a very good one in a stamped leather binding of the time. Press-mark: C. 97. bb. 31. Next comes *Van Jason ende Hercules*, a Dutch translation of the French histories of Jason and of Hercules, in the folio edition of Jan van Doesborch, Antwerp, 1521, of which text no printing prior to 1556 was hitherto to be found in the Library. The book consists of two parts, the earlier completed on 8 November, the later on 12 December, with a collective title of which the

first two lines are printed red from a wood block. It is illustrated with seventy woodcuts (including repeats), most of them made for the book, and special interest attaches to two of those belonging to the Hercules, since the blocks reappear in the hands of Thomas Davidson, the Edinburgh printer, within about twenty years of their use by Doesborch (see Dickson and Edmond, *Annals of Scottish Printing*, pp. 129, 134). The Museum copy is a very fine one, bound in red morocco by Hardy, with the arms of the Bibliothèque de Mello (Baron Seillière) on each cover. Press-mark: C. 97. d. 13. The third acquisition is the romance of Melusina in French, *Melusine nouvellement Imprimee a Paris*, a small quarto by Alain Lotrian and Denis Janot, undated but of about 1530. It bears beneath the title a remarkable woodcut of Raymondin spying upon his wife Melusine through a chink in the door, despite his promise never to attempt to get sight of her on a Saturday; nine other cuts, augmented to nineteen by repeats, are distributed through the text, and at the end is one of Janot's fine full-page devices. This, like the preceding, is an excellent copy, bound by Chambolle-Duru in brown morocco, with doublures. Press-mark: C. 97. bb. 30. VICTOR SCHOLDERER.

#### 96. EARLY ENGLISH ROAD-BOOKS.

**D**URING the last two years Mr E. G. Box of Sevenoaks has very generously presented some fifty works which have helped greatly to make the collection of early English road-books and road-atlases in the Museum the richest in the kingdom.

Among his gifts are two issues of the second edition (1636) of the earliest book published solely for the guidance of travellers in England, *A Direction for the English Traveller*, one of them containing a curious circular map of England and Wales engraved by William Kip and published by H. W. [Hans Woutneel?], together with a later edition of the same work, entitled *The Book of Names* (1657), containing both the above map and a very rare circular map of the world by the same engraver and publisher and dated 1602. Other road-books given by Mr Box include *The English Traveller's Companion* of 1676, Senex's *Actual Survey of all the Principal Roads of England and Wales*, 1742, and several editions of Ogilby and

Morgan's *Pocket-Book of the Roads* dated from 1732 to 1794, as well as editions of the later road-books of Owen, Paterson, Coltman, and Cary. Inasmuch as most of the early almanacs contained lists of the high-roads and of the distances along them, Mr Box has presented a number of almanacs, such as one for 1649 by Thomas Gallen and a *Vade Mecum* for 1683. These are full of miscellaneous and quaint information about such matters as the 'Bringing of the New River to London' [i.e. the water-supply from the Lea, 1612], the 'Paving of Smithfield' (1615), and the official fares for 'Coachmen, Carmen and Watermen' in London.

From Mr Box the Map Room has received, besides the circular maps already mentioned, the second issue (c. 1625) of *The Shyre of Kent diuided into the five Lathes thereof*, a map which is very rare and presents some interesting problems, together with several road-atlases, such as Bowen's *Britannia Depicta* (1720, 1720, 1753), Badeslade's *Chorographia Britanniae* (1742), Whittle and Laurie's *New Traveller's Companion* (1814), and two fine atlases, Martin's *English Atlas* (1794) and Smith's *New English Atlas* (1820).

EDWARD LYNAM.

## 97. THE WOMEN'S SUFFRAGE MOVEMENT.

MR HENRY ARNCLIFFE SENNETT has presented to the Library his wife's collection of newspaper cuttings relating to the history of the women's suffrage movement.

The late Maud Arncliffe Sennett took an active part in the suffrage movement from early in 1906 when she was converted by a letter from Millicent Garrett Fawcett printed in the *Westminster Gazette*. Thenceforward she was an enthusiast for the cause. She was a prominent member of the Actresses' Franchise Union; she brought the Mayors of Edinburgh and Glasgow to London to interview the Prime Minister; she was the founder and president of the Northern Men's Federation for Women's Suffrage; and she was militant enough to be four times arrested, once for breaking the windows of the *Daily Mail* building. The thirty-four volumes now happily acquired mirror both the general history of the national movement and Mrs Arncliffe Sennett's especial activity in it. It is much more



than a collection of newspapers and newspaper cuttings. There are leaflets, pamphlets, and programmes of the various women's societies, and there is a considerable body of personal correspondence, especially full where the affairs of the Northern Men's Federation are concerned. The printed materials add markedly to the Museum's resources; the letters make the gift unique.

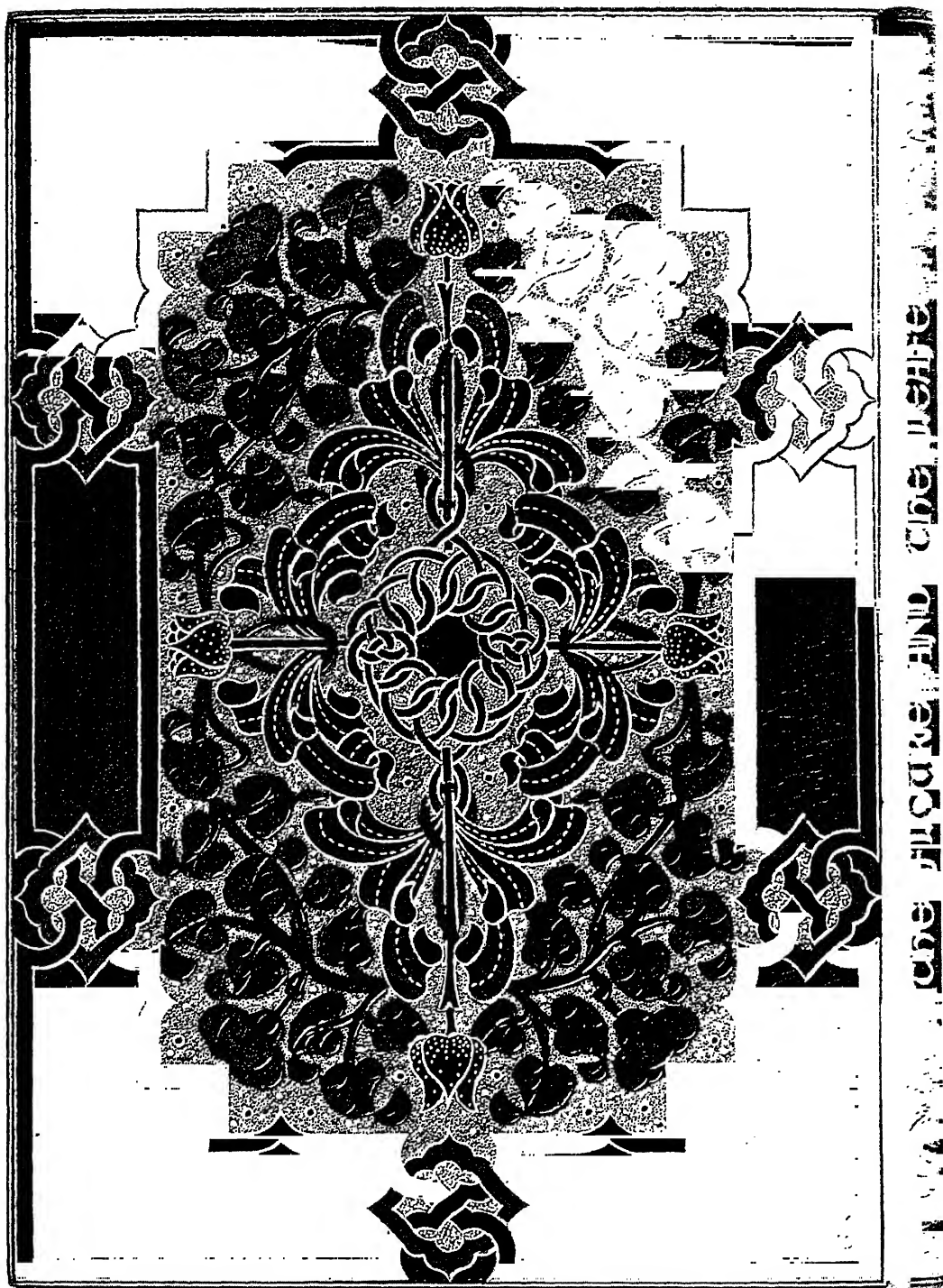
LAURENCE HANSON.

## 98. ENGLISH BOOKBINDINGS.

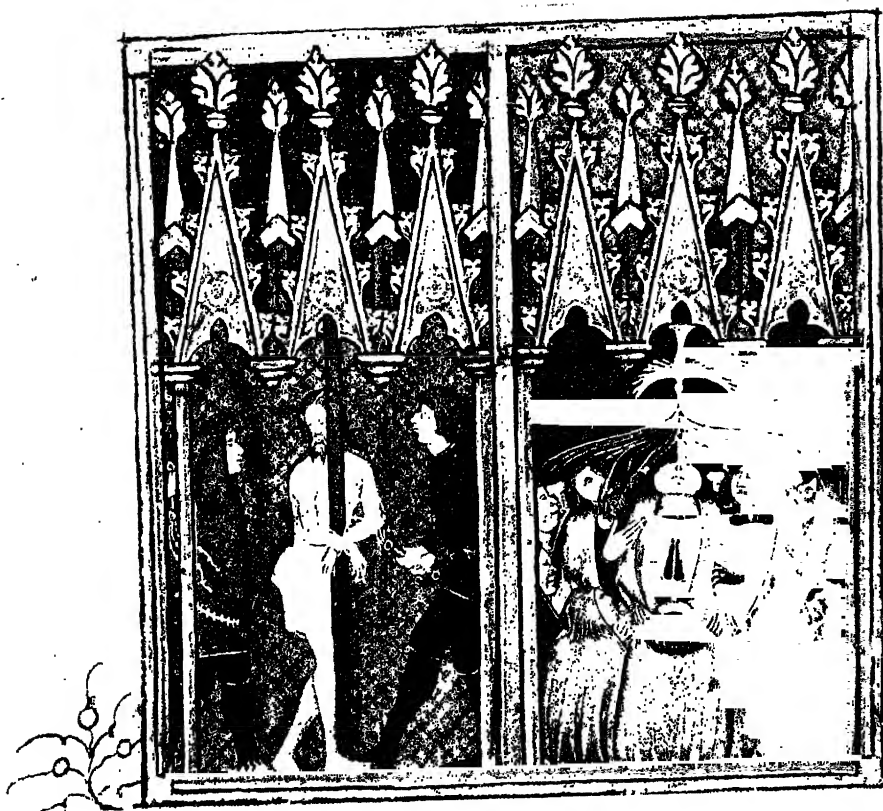
THE Department of Printed Books has received welcome additions to its collection of English bookbindings from two sources.

The Friends of the National Libraries have presented three specimens of 'sombre' bindings bought at the sale of Lt.-Col. W. E. Moss's library at Sotheby's early in March last. The three books—Εἰκὼν βασιλική, 1649, *The Bible and Psalter*, 1660-1, and Bacon's *Essays*, 1680—differ more in date than their bindings, for the style appears to have developed after the Restoration. It is a purely English style, whose main characteristics are overall blind-tooling on black leather, and blackened edges to the leaves. It involves no standardized design, and examples afford a great variety of pattern and tooling. In both respects the specimens now presented add new features to the Museum collection.

Another fine example of a 'sombre' binding has been presented to the Department by Mr Julian Moore. The book is *The Occasional Offices Explained*, by Thomas Comber, 1679. Here, too, the binding has tooling not represented in the Museum collection. Mr Moore has also presented three specimens of modern English decorative binding. One is an excellent example of the work of Fazakerley of Liverpool. The book is Joseph Cundall's *On Bookbindings Ancient and Modern*, 1881; the design on the binding reproduces the Grolier binding represented on Pl. VI of that work. Another book is *Under Cross and Crescent*, by Violet Fane, 1896, in a fine binding executed by Zaehnsdorf in 1904. Through the generosity of the Zaehnsdorf family and Mr Moore the bindings of the three generations of the Zaehnsdorf firm are now reasonably well represented in the Museum collection. Mr Moore's latest gift is a



LI. MOSAIC BOOKBINDING BY DE SAUTY



a



b

LII. a, THE M. R. JAMES MEMORIAL MANUSCRIPT  
b, THE EGERTON GENESIS

copy of the Kelmscott Press edition of Sir Thomas Clanvowe's *The Floure and the Leafe*, 1896, in a typical mosaic binding, with doublure, signed 'De Sauty' (Pl. LI). This last gift is all the more welcome as the Museum has hitherto possessed no specimen of this contemporary binder's work.

H. THOMAS.

#### 99. BOOKS PRINTED ON CORK.

THE Department of Printed Books has possessed a specimen of printing on cork since 1923, when Sr D. José Tauler, President of the Centro Español de Londres, presented a copy of an account of the Centro's 'Fiesta de la Raza' celebrations of that year, printed on cork at his native town of Palamós. Hitherto, however, the Department has lacked the two classics which have been printed on cork, Cervantes' *Don Quixote* and Shakespeare's *Hamlet*. A copy of the *Don Quixote*, printed at Barcelona in 1909, has now been presented to the Museum by Lt.-Col. W. E. Moss on the dispersal of his library. The letterpress is in red and black, the larger capitals are in several colours, and some of them are illuminated. The leaves are of about the same thickness as paper, so that the complete text is contained in two volumes of quarto size. The Museum still lacks the *Hamlet*, printed also at Barcelona in 1930.

H. THOMAS.

#### 100. THE M. R. JAMES MEMORIAL MS.

A GROUP of thirty-nine friends of the late Dr M. R. James, O.M., have presented to the British Museum, in his memory, a remarkable English manuscript Psalter of the fourteenth century which only recently came to light and was offered for private purchase. The Kalendar and Litany point to the diocese of Durham, and besides being of textual interest the manuscript contains eight miniatures at the beginning which, except for certain differences in colouring, so closely resemble those in the remarkable copy of Genesis already in the Museum (Egerton MS. 1894) as to make it certain that the two books originated at the same time and place. A complete reproduction of the Egerton Genesis was edited in 1921 for the Roxburghe Club by Dr James, who wrote of it in his Introduction:

'It is not too much to say that of all the illustrated manuscripts that I have seen this Egerton 1894 has been the most puzzling; and also, in view of the wonderful qualities of its drawing and colouring, one of the most fascinating,' and (after describing the characteristics of the artist) 'All these traits (to which, as I say, others will add) seem to put our artist in a place by himself. Of course no one, artist, writer, or inventor, is really without his context; yet here we have a man whom it is extremely difficult to fit into any setting. The publication of his work affords the best means of eliciting parallels to it, and naturally no one would be better pleased than myself if, as a consequence thereof, I were directed to a group of productions of the same school. I have sometimes thought that Italy would prove to have a word to say in the matter: sometimes (and perhaps more reasonably) that relationship with Spain would emerge. A connexion with Germany was suggested to me as possible. . . . But the language and script of the text are formidable obstacles to my acceptance of this view, the latter in particular. The best opinion that I can obtain or form pronounces it English. Up to the present I have heard no suggestion which has seemed to me more plausible than . . . that we ought to look to the region of Bordeaux, where, at the date of the book, a blend of French and English influence existed, and where, moreover, a Spanish element would not be surprising.'

This Psalter proves the English origin of the Egerton Genesis beyond a doubt, a possibility which Dr James never quite abandoned to the end of his life, and it is as easy to imagine the satisfaction which its emergence would have caused him as it is unnecessary to stress its singular appropriateness as his memorial volume in the national collections.

Pl. LII shows one of the eight miniatures from the manuscript (f. 4 b), with the lower half of the miniature on Egerton MS. 1894, f. 8, reproduced for comparison; the remarkable foreshortening of heads, both from front and back view, may be especially compared in the two pictures.

The names of the subscribers are as follows: Mr R. E. Balfour; Mr H. H. Brindley; the Countess of Buxton; the Earl of Crawford and Balcarres; Mr Geoffrey Dawson; Mr A. Esdaile;

Sir Stephen Gaselee; Dr Rose Graham; Mr H. M. Hake; the Rev. Chancellor F. Harrison; Mr J. A. Herbert; Sir Arthur Hill; Miss E. M. Hill; Mr C. H. St J. Hornby; the Earl of Ilchester; Mr Gerald Kelly, R.A.; Sir F. G. Kenyon; Mr G. Lapsley; Dr A. G. Little; Sir John Stirling Maxwell, Bart.; Sir Henry A. Miers; Dr E. G. Millar; Mr J. Pierpont Morgan; Mr O. F. Morshead; the Rev. Canon Charles Myers; Mr R. A. B. Mynors; Sir Lancelot Oliphant; Mr C. W. Dyson Perrins; Mr A. B. Ramsay, Master of Magdalene College, Cambridge; Professor O. L. Richmond; the Duke of Rutland; Mr A. F. Scholfield; Mr A. John Hugh Smith; Mr Owen Hugh Smith; Mrs H. Yates Thompson; Mr Humphrey Whitbread; Mr Iolo A. Williams; Mr F. Wormald; Mr Vincent W. Yorke.

The manuscript has been given the number Add. 44949.

ERIC G. MILLAR.

#### 101. SALE OF SIR WILLIAM LE NEVE'S LIBRARY.

**M**MR T. BESTERMAN has presented to the Department of Manuscripts, through the Friends of the National Libraries, the original deed of sale of the library of Sir William le Neve, Clarenceux (d. 1661), to Sir Edward Walker, Garter, by his cousins Geoffrey and William le Neve. The document, which is dated 7 March 1663, and has the signatures of the vendors, records the sale for £70 of 'all and singular the bookes and manuscripts whatsoever, wheresoever and in whose hands custody or possession soever remayning or being, that were the bookes, manuscripts and proper goods of the said S<sup>r</sup> William le Neve, and did any way of right belong or appertaine unto him in his lifetime, and at the time of his death'. Most of this library is now apparently in the College of Arms. The deed has been numbered Add. Ch. 71076. ERIC G. MILLAR.

#### 102. AN AUTOGRAPH MANUSCRIPT OF ANATOLE FRANCE.

**F**EW, if any, French writers of recent times have enjoyed in England a popularity equal to that of Anatole France, and the absence of any specimen of his hand has long been felt as a regrettable gap in the collections of the Department of Manuscripts. This

gap has now been filled by the generosity of the Princess Marthe Bibesco, who has presented the autograph manuscript of a short story, here called 'Chronique napolitaine' but published in the *Écho de Paris*, 9 October 1894, and again in vol. x of the *Œuvres complètes* (*Le Puits de Sainte Claire*, &c., Paris, 1927), as 'Histoire de Doña Maria d'Avalos et de Don Fabricio, Duc d'Andria'. The manuscript, though it shows but few differences from the printed text, appears to be the first draft, for it is profusely corrected *currente calamo*, the author frequently making three or four successive essays at a word or clause before satisfying himself; in one or two cases a correction found in the manuscript is discarded in the printed text for the original reading. At the end is the author's signature.

The thirty-one leaves which make up the story belonged, like so many of France's literary autographs, to his 'Egeria', Madame L. Arman de Caillavet,<sup>1</sup> who bound them in a binding of embroidered silk; her bookplate, representing a basket of flowers, with the monogram LAC, appears inside the front cover. She gave the volume to Princess Bibesco; and the latter, after Mme Arman de Caillavet's death, learning that Anatole France had expressed some dissatisfaction at the bequest of his autographs to the Bibliothèque Nationale, restored it to him. So far from accepting it, he added on the fly-leaf a characteristic dedicatory inscription: 'A la Princesse Marthe Bibesco, Je suis heureux madame, de voir ce petit manuscrit entre vos belles mains et je confirme de bon cœur le don que vous en a fait une femme de haute intelligence qui vous admirait et louait votre génie et votre beauté Je suis votre très humble serviteur Anatole France 31 aout 1919.'

The gift to the Museum is accompanied by several letters addressed to Princess Bibesco, which give it an added value, two of them from Anatole France and three from Mme Arman de Caillavet, together with a photograph of the latter in her room, on the back of which she has written, 'Une bonne dame qui vous attend au coin de son feu L A C.' All these letters are of interest. Thus, in one of France's, after expressing his regret that his correspondent should have journeyed uselessly to visit 'un triste vieillard, qui est plutot à

<sup>1</sup> Her collection as a whole was bequeathed to the Bibliothèque Nationale.

fuir', he invites her to visit him next day at the Villa Said, 'où vous trouverez monsieur Venizelos et une tasse de thé très affectueusement offerte'; while Mme Arman de Caillavet, in a letter dated 8 June, thus refers to her protégé's absence in South America: 'Hélas il est la tête en bas, aux antipodes, parmi les sauvages, les singes et les perroquets!'

Princess Bibesco has further presented an account, in her own hand, of the circumstances in which she acquired the manuscript and of her visit to Anatole France. Her gift is appropriately crowned by this charming and vivacious narrative, which enriches the collections with the autograph of a distinguished contemporary writer. The 'Histoire' has been numbered Add. MS. 44945, the accompanying material Add. MS. 44946. H. I. BELL.

### 103. THE CORRESPONDENCE OF FATHER TYRRELL AND BARON VON HÜGEL.

IT is now thirty years since the famous encyclical *Pascendi* stamped with official condemnation the Modernist movement in the Roman Church. Prominent among the supporters of that movement in England were two men of very different temperament and gifts, Father George Tyrrell, S.J., and Baron Friedrich von Hügel, the one an Irishman, the second of Austrian extraction. The correspondence between these two men, about 350 letters, recently presented to the Museum by Miss Maude D. M. Petre, covers the period 1897 to Tyrrell's death in 1909, critical years in the movement, and mirrors with great clarity the steps of the controversy as they affected two sensitive spirits. The contrast between the friends is dramatic. Tyrrell is a born writer, and his sheer virtuosity seems at times to carry him away. The Baron, in one of the first letters, expresses his 'delighted and amused admiration of the rare power and finish of your style', referring to himself elsewhere as 'a foggy German' and 'a nebulous Teuton'. Certainly Tyrrell has the gift of acid phrase. We may pick at random: 'this rabid nonsense, the very drunkenness of absolutism'; 'a scarlet zucchetto dangled before their nose like a carrot before the nose of a donkey'; 'I suppose Newman is not merely unknown but unknowable for the unhistoric Italian



mind. If His Holiness would read Houtin's *Question Biblique* instead of writing indifferent Latin verses the Church would be the gainer', and so forth. In marked contrast stands the Baron's involved, laborious, scrupulous manner, against which Tyrrell sometimes protests: 'Your article requires awful concentration and attention. I think you might consider the average man a little more', and again, 'Solid, liquid, gas—are the three forms in which thought can be presented: the last for an audience, the second for a book, the first for an archangel in retreat.' On occasion, however, we must suspect the Baron of mocking his own style: 'And now I will sink back into my own work, but with my poor heart prayerfully and affectionately full of you, my intensely alive, immensely impulsive and hence astonishingly, most meritoriously and fruitfully balanced mind.' In the upshot, not surprisingly, Tyrrell was suspended. Von Hügel's position was always less extreme; he was capable of writing 'And yet, even now I feel I ought to give my poor little testimony in favour of the other side', a note not struck by Tyrrell in these letters but characteristic of the Baron's modesty and scrupulosity. The correspondence is numbered Add. MSS. 44927-44931.

H. J. M. MILNE.

#### 104. LETTERS OF THE *ANCIEN RÉGIME*.

A GROUP of sixteen letters (A.D. 1711-1801), once belonging to the Alfred Morrison collection, has recently been presented to the British Museum through the Friends of the National Libraries by Mr Louis C. G. Clarke, now Director of the Fitzwilliam Museum. These letters, inventoried as Add. MS. 44936, evoke simultaneously shades of the *Ancien Régime* and of the Age of Reason, and although not strictly forming a group have at least a link in the central figure of Voltaire, to whom four of the correspondents address themselves, while the fifth, Mme du Châtelet, was his intimate friend and voices his sentiments.

The nine letters of the Duchesse du Maine, grand-daughter of the great Condé, give an excellent cross-section of the activities of a noble lady, now calling for the arrest of a scurrilous writer, or thanking the Regent for her own release from arrest after the Cellamare

episode, now congratulating Fleury on his elevation to the Cardinalate, or addressing Voltaire on the eve of his momentous visit to the great Frederick. On a somewhat less exalted social plane moves Fanny, Comtesse de Beauharnais, who in one of her three letters requests Voltaire's influence in favour of a candidate for the Academy. Fanny was Josephine's aunt by marriage, and survived into the new era, her last letter being addressed to a 'citoyen' on the 6th of Floreal, year 9.

Notable literary events are recalled by the remaining correspondents. Mme du Châtelet thanks Pope for a copy of his *Essay on Man*, assuring him not only of the pleasure she herself has received but also of the pleasure she is certain Voltaire will feel. A letter of Helvetius to Voltaire announces the dispatch of a copy of *De l'Esprit*, a book of which in truth Voltaire thought rather lightly. The other letter of Helvetius is a charming note to his wife. Last, but most important of all, is a long letter from Diderot to Voltaire in 1766, replying to the latter's offer to find him a place of refuge against the threat of new attacks from the obscurantists, consequent on the completion of the famous *Encyclopédie* in the previous year. Apparently Diderot made more than one copy of this letter, as the published text begins 'Monsieur et cher maître', words omitted in the present version. It may be noted that Voltaire's letter of invitation, sent under cover to Damilaville, lacks an opening address, in this case for precaution's sake.

H. J. M. MILNE.

#### 105. A MORAVIAN BROTHER'S DIARY.

THE Moravian Brethren, inspired by the ardour of the indefatigable Count Zinzendorf, played an important part in the religious revival of the eighteenth century. John Wesley himself was an early convert, although he soon severed his connexion. Another early and 'difficult' convert was Richard Viney, a stay-maker by trade, whose diary for the year 1744 has just been presented to the Department of Manuscripts by the Rev. J. N. Libbey of the Moravian Church in Fetter Lane. By the time the diary opens Viney had already been excommunicated after a dispute, his wrath being mainly directed against Spangenberg, 'whose word I could hardly

trust more than a Highwayman's Word', and was looking around for a new spiritual home, 'seeing I could not live without Fellowship'. His thoughts turned to Wesley, with whom he had associated in 1738 at the Moravian settlement of Heerendyk in Holland. Accordingly he interviewed Wesley in February 1744, actually putting up at the Foundry, and later, in May, accompanied him to Newcastle-on-Tyne. These passages form perhaps the most interesting parts of the diary. Viney was well aware of a hypochondriac, over-scrupulous element in his own nature, and is full of self-reproach. At the same time he was very conscious of the faults of others, especially of any tendency to lay down the law. His opinion of Wesley seems to vary from day to day. On 29 May 'he appeared to me as proud and arbitrary as Count Z[inzendor]ff, only that from certain principles he had learn'd to conceal or make it appear otherwise than it is, whereas y<sup>e</sup> Count appears as he is'; on 2 June, however, 'I cannot but see and observe that he has much more Wisdom & Subtlety than I was aware of.' In his good moments Viney quite realized that men of 'Cholerick Complexion' like Wesley and the Count 'seem to have been chiefly made use of in any great undertakings and seem y<sup>e</sup> fittest, but they are men, and what is peculiar to them (viz.) Pride or haughtyness often appears, but they generally effect y<sup>e</sup> thing they begin, and y<sup>e</sup> Lord does not make use of angels to preach or act Visibly among men, so perhaps these sort are y<sup>e</sup> best among Men for such undertakings'. During this period Viney lived at Pudsey and Birstall in Yorkshire, and his diary depicts vividly the local activities of the Brethren, their dissensions and their sufferings. Indeed the great detail, both psychological and factual (he records the weather as well), makes the attraction of the volume. Extracts have been published in the *Proceedings* of the Wesley Historical Society, vols. 13-15; the diary is now numbered Add. MS. 44935.

H. J. M. MILNE.

#### 106. OFFICIAL HISTORY OF THE REIGN OF TAO KUANG.

**A**N extensive manuscript work of great historical value has recently been presented to the Department of Oriental Printed

Books and Manuscripts by the Secretary of State for Foreign Affairs. In the course of cleaning operations in the strong-room of His Majesty's Embassy at Peiping, a box was brought to light which on examination was found to contain 108 volumes of the *Ta Ch'ing Hsüan Tsung Ch'êng Huang Ti Shih Lu*, 'Authentic Record of the reign of Hsüan Tsung' (an emperor better known by the name of his regnal period Tao Kuang), compiled by the official historiographers and copied by contemporary scribes. It seems probable that these volumes, like those of the encyclopaedia *Yung Lo Ta Tien* (see *B.M.Q.*, vol. vi, p. 11), were saved from the Han-lin College when it was burned down by the Boxers in 1900. The period they cover is roughly from 1834 to 1849, though considerable gaps occur here and there. These years are of particular importance for the history of Chinese relations with Great Britain, for Lord Napier's unfortunate mission to Canton fell in 1834, and the destruction of some 20,000 chests of opium by Commissioner Lin in 1839 was one of the incidents leading to the war which resulted in the opening up of China to foreign trade three years later.

The volumes are for the most part in good condition. Each contains about 40 leaves of superfine white paper, and is bound in a limp silk cover of imperial yellow. The handwriting can only be described as a marvel of combined regularity and grace.

LIONEL GILES.

#### 107. PORTRAITS FROM BĪJĀPŪR.

**P**AINTINGS from the Muhammedan kingdom of Bījāpūr in the Deccan are rare, and the Museum had, until lately, no example of this school. Under the 'Ādil Shāhs who ruled from 1489 to 1686 Bījāpūr was a centre of art and architecture, and a painting style developed there quite independent of the neighbouring schools of Golconda and the Mughal court, and highly characteristic. It represents a fusion of the early sixteenth-century Persian miniature style with the indigenous Hindu tradition which was fostered by some of the rulers though they were themselves Muhammedan.

This native style belonged to South India and its last patrons had been the rulers of the kingdom of Vijayanagar which only fell in

1565. To a period less than twenty years later than this may be assigned the earliest of four Bījāpūrī paintings now acquired by the Department of Oriental Antiquities. It shows a young ruler seated on his throne, surrounded by courtiers, and might be taken for Persian work if it were not for the costumes and other accessories, and for a more formal and hieratic grouping of the figures. The Hindu influence is as yet scarcely absorbed. A generation later it had affected the art essentially. A painting which can be identified, with the help of an album brought back from Golconda by Dutch traders about 1680 and now preserved in the Rijks Museum, as a portrait of 'Ībrāhīm 'Ādil Shāh II (1580-1626) (Pl. LIII*a*) has all the richness of colouring, the full opulent curves, and the exotic landscape of the south. This painting can be assigned to 1610-20, and a third portrait of an unidentified courtier belongs to the same period. It is remarkable for the delicacy of the colouring: pink showing through the muslin robe.

In both of these there are some traces of Mughal influence, though it should be emphasized again that the school of Bījāpūr represents an entirely separate fusion of Persian and Hindu elements. For fifty years before her final conquest by Aurangzeb in 1686 Bījāpūr was often threatened by the Mughals. As her territory fell to the Mughals and the Marāthas, the independence of her artistic life was also disturbed by the dominant Mughal school. The fourth miniature acquired is a portrait of Muhammad 'Ādil Shāh (1626-56). He is shown in profile, half-length, with a flower in his hand. The pose, the green background, even the jewellery, are all in the taste of the Mughal court of Shāh Jahān (Pl. LIII*b*). Yet even at this time, about 1640, the characteristic scale and breadth of treatment of the Bījāpūr school remain. With the fall of the 'Ādil Shāhī house the school came to an end. The later school of the Deccan has little connexion with it.

B. GRAY.

#### 108. PROOFS OF WILLIAM BLAKE'S *EUROPE*.

**E**IGHT sheets, of which three are printed on both sides, with impressions in pale green from the plates of William Blake's *Europe* were acquired in November of last year. Though the



*a*

LIII. *a* 'IBRĀHĪM II OF BIJĀPŪR.



*b*

*b*. MUHAMMAD 'ADIL SHĀH OF BIJĀPŪR



Department already possessed a complete copy of the *Europe* (that is, one containing 17 plates), this was, as is the case with the other six early copies listed by Keynes, heavily coloured in water and body colour. The present proofs of eleven out of the seventeen subjects are of great interest as allowing the actual engraved work to be seen in its entirety. The other copies are so heavily coloured that very little of this is actually visible. That the present impressions are proofs is clear from the fact that they show differences of state from the copies with water-marks of 1794, though the rough brownish paper on which they are printed has no date or water-mark of any sort. The most conclusive proof of their preceding the coloured impressions is a difference in the text in two places. On Pl. 14 the third line from the bottom concludes 'and the angel trumpet blew'. This has been removed from the later impressions. Similarly, on Pl. 15 the top line ends with 'before the trumpet blew' which has later disappeared. There are also numerous small differences in the shading on many of the figures. Thus on Pl. 6 there is shading on the leg of the dead child which does not appear in the coloured plate.

A. E. POPHAM.

## OTHER ACQUISITIONS

### PRINTED BOOKS.

W. H. Davies. *The Lovers' Song-Book*. The Gregynog Press: Newtown, 1933. In a decorative binding executed by George Fisher. *Presented by the Misses G. E. and M. S. Davies.*

Four Poems by John Milton. *L'Allegro, Il Penseroso, Arcades, Lycidas*. With wood-engravings by Blair Hughes-Stanton. The Gregynog Press: Newtown, 1933. In a decorative binding designed by Blair Hughes-Stanton and executed by George Fisher. *Presented by the Misses G. E. and M. S. Davies.*

*The Lamentations of Jeremiah* [with wood-engravings by Blair Hughes-Stanton]. The Gregynog Press, 1933. *Presented by the Misses G. E. and M. S. Davies.*

*Works of Art in Silver and other Metals* belonging to Viscount and Viscountess Lee of Fareham. Described and catalogued by



W. W. Watts. Privately printed, 1936. *Presented by the Rt Hon. Viscount Lee of Fareham.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupperna V, XXI-XXIII, LXVII. Text and plates. 7 vols. Stockholm, 1935, 36. *Presented by the Board of the Hallwyl Museum.*

Red-Figured Athenian Vases in the Metropolitan Museum of Art. By Gisela M. A. Richter. With eighty-three drawings by Lindsley F. Hall. 2 vols. New Haven, 1936. *Presented by the Trustees of the Metropolitan Museum of Art, New York.*

A Picture Book of the Life of Saint Anthony the Abbot, reproduced from a manuscript of the year 1426 in the Malta Public Library of Valletta, with supplementary plates of related subjects. Edited and described by Rose Graham. Printed for the Roxburghe Club at the University Press: Oxford, 1937. *Presented by the Roxburghe Club.*

Records of the Pioneer Women of Victoria, 1835-60. Compiled by the Historical Committee of The Women's Centenary Council. Melbourne, 1937. *Presented by Lady Huntingfield.*

Irish Truth. Edited by Henry Harrison. Vol. I, no. 1-Vol. V, no. 31. Dublin, 1924-7. *Presented by Mr Henry Harrison.*

John Cheney and his Descendants, printers in Banbury since 1767. Printed for private circulation: Banbury, 1936. *Presented by Messrs Cheney and Sons.*

The History of South Carolina. By David Duncan Wallace. 4 vols. New York, 1934. *Presented by Mr Jesse Cleveland.*

Jesuit Relations of Canada, 1632-73. A bibliography by James C. McCoy. With an introduction by Lawrence C. Wroth. Paris, 1937. *Presented by Mrs J. C. McCoy.*

Incunabula in the Huntington Library. Compiled by H. R. Mead. San Marino, California, 1937. *Presented by the Trustees of the Henry E. Huntington Library and Art Gallery.*

Historical Records of Bisley with Lypiatt, Gloucestershire. By Mary A. Rudd. Privately printed: Gloucester, 1937. *Presented by Miss Mary A. Rudd.*

Germaine Bontoux. La Chanson en Angleterre au temps d'Élisabeth. The University Press: Oxford, 1936. *Presented by Mademoiselle M. Bontoux.*

Schloss Hallwil. I. Die Wiederherstellung. II. Die Ausgrabungen. III. Die Fundgegenstände. IV. Die Baugeschichte. Von Nils Lithberg. V. Der Baubestand im Bilde. Von Nils Lithberg und Anders Roland. 5 vols. Stockholm, 1924-32. *Presented by Kongliga Vitterhets Historie- och Antikvitetsakademien, Stockholm.*

A Few Italian Pictures collected by Godfrey Locker-Lampson. With an introduction by R. Langton Douglas. London, [1937.] *Presented by the Rt Hon. Godfrey Locker-Lampson, P.C.*

Die ghetijden van onser lieuer vrouwen. F. Regnault: [Paris, c. 1518.] *Purchased.*

A Papal Indulgence in favour of the Crusade against the Moors, in Catalan. [1487.] *Purchased.*

Liber abbatis ysach de ordinacione anime. J. Gumiel: Barcinone, 1497. *Purchased.*

John of Hoveden: Carmen rithmicum de passione domini. [Matthias van der Goes: Antwerp, c. 1490.] *Purchased.*

Des weitberühmten Guilhelmi Fabricii Hildani Wund-Artzney ganzes Werck. Hanau & Franckfurth, 1652. *Purchased.*

#### MANUSCRIPTS (WESTERN).

Fragment of Maltese Liturgical Calendar, 18th century. Add. MS. 44916. *Presented by Mrs Clare-Gibson.*

Pedigree of Rowe of Kingston, Staverton, co. Devon, by the Rev. E. D. Drake-Brockman. Add. MS. 44917. *Presented by the compiler.*

Collections for the history of the Boys family, by the Hon. Mr Justice G. F. Boys. Type-written; bound in three quarto volumes. Add. MS. 44918. *Presented by the compiler.*

'Manuscript Missals: The English Uses'; the Sandars Lectures for 1936, by C. A. Gordon; with a notebook containing lists of passages from the Psalms. Two volumes. Add. MSS. 44920, 44921. *Presented by the Lecturer in accordance with the terms of the Lectureship.*

Correspondence of A. E. Housman with the Richards Press Ltd., 1927-36. Two volumes. Add. MSS. 44923, 44924. *Presented by the Richards Press through Messrs John Gawsforth and G. H. Wiggins.*

Papers and documents relating chiefly to the property of Sir Edward Nicholas, 17th and 18th centuries. Two volumes. Add. MSS. 44925, 44926. *Presented, together with Add. Ch. 71026-8, by Major C. F. R. N. Weston, M.C.*

Thomas Sharp's copy, annotated, of his *Illustrations of the History and Antiquities of St Michael's Church, Coventry*, 1818. Add. MS. 44932. *Presented by the Hon. J. W. Leslie.*

Notebook of Sir William Betham, Ulster King of Arms, 1821-3. Add. MS. 44933. *Presented by Mr Alexander Reynell.*

Disbursements by the 'Keeper of the Extraordinary Purse for the use of the extraordinary Poor', St Martin in the Fields, 1688-9. Add. MS. 44934. *Presented by Mr A. Bernard Clarke.*

Proceedings of the House of Commons, 1650, and certified copies of documents from the Duchy of Cornwall. Add. MS. 44937. *Presented by Mr S. J. Madge.*

Index of Concealments of Lands, *temp.* Elizabeth. Add. MS. 44938. *Presented by the same.*

Three brass-rubbings of Downe, co. Kent. Add. MS. 44939. *Presented by Mr Brian I'Anson.*

Legal proceedings after the death of Gabriel Cano de Aponte, Governor-General of Chile, after 1733. Add. MS. 44941. *Presented by H.M. Secretary of State for India.*

Vol. 2 of William Hammond's 'Poems, Hymns, Psalms and Spiritual Songs' (see Add. MSS. 44850-5). Add. MS. 44942. *Presented by the Moravian Church, Fetter Lane, through the Rev. J. N. Libbey.*

Religious devotions and exercises in Dutch; late 15th century. Add. MS. 44944. *Presented by Sir Arnold Wilson, K.C.I.E., M.P.*

Pedigree of the Carter family of St Columb, co. Cornwall. (Photostat). Add. MS. 44947. *Presented by Capt. T. G. Carter, R.N., O.B.E.*

Papers relating to monumental inscriptions in the East Indies, 19th century. Add. MS. 44948. *Presented by Mrs Claud Strickland.*

Collections relating to the family of Scattergood, with an original commonplace book of Dr Antony Scattergood (d. 1687). Seven-

teen volumes. Add. MSS. 44950-44966. *Bequeathed by Mr Bernard P. Scattergood, F.S.A.*

'Trifles in Verse', by Oliver Grindall, 1827. Add. MS. 44967. *Presented by Dr T. O. Mabbott.*

Letters from Sir Edwin Ray Lankester to J. R. Moir on his discoveries of early flint implements. Four volumes. Add. MSS. 44968-44971. *Presented by Mr J. R. Moir.*

Song, 'If 'tis love to wish you near', by Ladislav Zavertal, 1885 (supplementing Add. MS. 43867). *Presented by Dr Henry G. Farmer.*

Autograph draft for the beginning of the first chapter of a further volume of Mandell Creighton's 'History of the Papacy', and notes by the same for a lecture on the Renaissance. *Presented by his son, the Rev. C. Creighton.*

Autograph letter of 'O. Henry' (Sydney Porter), 1904. *Presented by Dr T. O. Mabbott.*

Holograph draft of the will of Cardinal Charles Januarius Edward Acton (1803-47). *Presented by Mr Shane Leslie.*

Printed sermon of William Hall, 1686, with attached slip presenting it to 'my deare sone Harry', signed 'E. Dryden', probably Lady Elizabeth Dryden, wife of the poet. *Presented by the same.*

Typed translation of the Greek life of William Hammond, written by himself. *Presented by the Rev. J. N. Libbey.*

Three French legal documents, 1752, 1786, 1787. *Presented by Mrs Withers.*

Lease in Nayland, co. Suffolk, 1619. Add. Ch. 70985. *Presented by Mr I. R. Carrington.*

Deeds relating to the Chiswick Press, 1746-1876. [See Add. MSS. 41867-41960, 43975-43989.] Add. Ch. 70986-71003. *Presented by Miss D. Jacobi.*

Deeds relating to co. Glouc., 1221-1707. Add. Ch. 71004-71025. *Presented by Sir Timothy Eden, Bart.*

Deeds relating to Leatherhead and Mickleham, co. Surrey, 1404, 1516. Add. Ch. 71029, 71075. *Presented by Mr W. Hardy King.*

Deed relating to the parish of St Mary le Bow, co. Midd., 1765. Add. Ch. 71030. *Presented by Mr Thomas Maxwell.*

## PRINTS AND DRAWINGS.

Arthur Hughes, Seven illustrations to Christina Rossetti's 'Sing Song'.

Four rare portraits of Polish monarchs.

W. T. M. Hawksworth, Four water-colour drawings. *Presented by the Executors of the late W. T. M. Hawksworth.*

Sir Seymour Haden, 321 etchings, drawings, and photographs of prints. *Presented by the Executors of the late Dr H. N. Harrington at his direction.*

H. A. J. Breun, 57 volumes of catalogues of British and foreign portraits in manuscript. *Presented by Mrs Dora Breun.*

Charles Ricketts and Charles Shannon, 225 wood-blocks for illustrations and decorations in books issued by the Vale Press. *Bequeathed by the Artists.*

Mariette Lydis (Countess Govone), 15 proofs of lithographs illustrating the 'Beggar's Opera'. *Presented by Mr George Macey.*

Jacob de Gheyn, Study of a Pikeman. *Presented by Messrs P. & D. Colnaghi and Co.*

Daniel Vierge, Design for a Programme.

19 English satirical prints of the early 19th century. *Presented by Mr J. A. England.*

William Turner of Oxford, Two landscape drawings in pencil and body colour. *Presented by Admiral Thursfield.*

Fortunino Matania, Three Prints. *Presented by the Artist.*

William Hayley, 'Ballads', 1805, with engravings by William Blake. *Presented by Mr Edward Croft Murray.*

Ed. Steinlen, Lithograph. *Presented by Mrs Richard Shute.*

J. Wadell, Watercolour drawing. *Presented by Mr H. J. Crawford.*

## EGYPTIAN AND ASSYRIAN ANTIQUITIES.

A ring of blue faience, with part of the bezel bearing the name of the Pharaoh Ay. [63998]. *Presented by Miss Berryman.*

A bronze figure of Anubis as Hermes, of the Roman period, from Egypt. [63997]

Thirteen faience amulets, scaraboids, and a head, said to come from Rhodes, of Egyptian style. [64004-16]

A carved steatite group showing the head of a crocodile projecting from a shrine, the back in the form of a bier supporting a mummy; a seated figure of a man blowing a pipe, and the glazed head of a ram, in terra-cotta, from Egypt. [64001-3]

Part of a seated statue of a high official of the XVIIIth Dynasty with an inscription, of granite; and the lower half of another seated figure, of limestone. [1781-2]

A stamped impression on pottery, of the Parthian period. [64017].  
*Presented by Mrs Drower.*

## PREHISTORIC, BRITISH, AND MEDIEVAL ANTIQUITIES.

Series of flints from below the Crag, from the Boulder-clay and Orwell gravels. *Presented by Mr J. Reid Moir.*

Selected flint implements from Swanscombe, Kent; Hanwell, Middlesex; Larne, co. Antrim; and St Acheul, Amiens. *Presented by Mr Henry Dewey.*

Flint cleaver from Barnfield pit, Swanscombe, Kent. *Presented by Mr J. P. T. Burchell.*

Flint hand-axe from Thetford, Norfolk (Wickham Flower Collection). *Presented by Miss F. Lefroy.*

Palaeolith found on the surface near Betchworth, Surrey. *Presented by Mr L. W. Chesher.*

Flint instrument like a tortoise-core, from Kennett, Cambs. *Presented by Mr C. R. Jennings.*

Series of flints, engraved bones, &c., excavated by donor at Mother Grundy's Parlour, Creswell Crags, Derbyshire. *Presented by Mr A. L. Armstrong.*

Type-series of stone implements from various sites in Uganda. *Presented by the African Prehistoric Research Expedition through Mr T. P. O'Brien.*

Palaeolith of lava from Mafeking railway-station. *Presented by Mr T. W. Heanley.*

Stone tortoise-core and two flakes from Oldoway, Tanganyika. *Presented by Dr L. S. B. Leakey.*

Chert implements and flakes from the surface, British Somaliland. *Presented by Mr A. T. Curle.*

Stone Age relics from the surface of the Arabian Desert. *Presented by Mr H. St John Philby.*

Series of flints from the north Arabian Desert. *Presented by Field Museum, Chicago.*

Primitive stone implements found in river-drift terrace, Burma. *Presented by Mr T. O. Morris.*

Microlithic implements and cores, implements, and shells, excavated by Mr F. Gilbert Smith at Bryn Newydd near Prestatyn.

Microliths from sand-dunes in Gelderland, Holland. *Presented by M. Richard Oppenheim.*

Six implements and flakes of sandstone from Forêt de Montmorency, Seine-et-Oise. *Presented by Mr A. D. Lacaille.*

Type-series of neolithic pottery from excavations at the Goldberg, near Nördlingen, Württemberg. *Presented by Dr G. Bersu.*

Oval mace-head found at Holloway, N. London. *Presented by Mr W. J. K. Betts.*

Two stone celts from Hampton Wick.

Greenstone celt from Bathampton, near Bath. *Presented by Miss E. A. Lemann.*

Celt of volcanic stone from Dryfield Farm, Blairdrummond, Perthshire. *Presented by Mr J. A. McLean.*

Short sword of Bronze Age from the Thames above Isleworth Ferry.

Two bronze loops and three ring-headed pins of late Bronze Age from East Dean, near Eastbourne.

Late Bronze Age gold bracelet found on West Beach, Selsey (*Treasure Trove*).

Bronze dirk of the middle Bronze Age found in the Thames at Wraybury. *On permanent loan from Hythe End Aggregates, Ltd.*

Bronze Age razor from a hoard at Ugley, Essex. *Presented by The Hon. James Balfour.*

Fragments of late Bronze Age urn from Woking. *Presented by Mr E. G. Shephard.*

Bronze Age pottery from two sites in W. Norfolk. *Presented by Mr I. J. Thatcher and Mr P. L. K. Schwabe.*

Bronze Age sword of Danish type, said to have been found in the Thames at Wapping.

Large bronze celt of flanged type, probably from Italy.

Spiral bronze armlet from Nantes and three spectacle-brooches from Hallstatt (Wickham Flower Collection). *Presented by Miss F. Lefroy.*

Bronze animal for amphora handle, Scythian type, 5th century B.C.

Romano-British head of woman in limestone, found at East Meon, Hants. *Presented by Messrs E. S. and G. S. Jennings.*

Bronze statuette of Hercules (Wickham Flower Collection). *Presented by Miss F. Lefroy.*

Roman gold ear-ring in the form of Hercules' club, from Ashted, Surrey. *Presented by Miss Linnet Davies.*

Roman snake-bracelet and finger-ring from Feltwell, Norfolk.

Eight pieces of stamped Samian ware dredged off Whitstable.

Part of decorated Samian bowl found at Redbridge, Hants. *Presented by Salisbury, S. Wilts, and Blackmore Museum.*

Six Romano-British bowls from Hunts. and Essex. *Bequeathed by Rev. F. G. Walker.*

Roman pottery lamp said to have been found near Hitcham, W. Suffolk. *Presented by Mrs J. Finzi.*

Gold bracteate and garnet pendant from Wind Farm, Preshaw, Hants, about A.D. 600. *Presented by Mr W. Campbell Wyndham Long.*

Fragment of Coptic textile, 6th or 7th century A.D. *Presented by Mr T. D. Kendrick.*

Coptic pottery lamp, with Jonah and the Whale. *Presented by Captain John Ball.*

Two silver annular brooches, one inlaid with niello, found with coins at Coventry, deposited about 1286 (*Treasure Trove*).

Bronze jug found containing coins about 1345, near Dunfermline, Fifeshire, 1896.

Bone casket with inscription, French 15th century; and six seal-dies, from the Oppenheimer Collection.

Three lead plaquettes of the sixteenth century. *Presented by Mr H. C. Hoskier.*

Spanish reliquary, 17th century. *Presented by Mrs Berryman.*

Wax portrait of Admiral Keppel (1725-86).



Ivory portrait of Milton by Van der Hagen, about 1770.  
Intaglio by Pichler in a finger-ring, and another in a tie-ring, of Lucius Accius. *Presented by Mr J. R. Ogden.*  
Two hurdling tools. *Presented by Mr A. S. Bagley.*  
Silver seal-die of the Queen's Bench, with hall-mark of 1838.

#### CERAMICS AND ORIENTAL ANTIQUITIES.

Westerwald jug with pewter lid dated 1681. *Presented by Mr John Southworth through the National Art-Collections Fund.*

Bronze lamp-holder in the form of a woman. Bengalese, about 1600. *Presented by Mr J. C. French, I.C.S., retd.*

Two pieces of Shang-Yin dynasty pottery from Anyang: a glazed Han cover: and a Sung enamelled bowl and cover of Tzechow ware. *Presented by Mr A. D. Brankston.*

Five pottery moulds for bronze casting from Anyang, and a bronze halberd-head. *Presented by Mr Edgar Gutmann.*

Four Chinese paintings. *Presented by Mr F. E. Wilkinson.*

Chantilly porcelain cup and saucer. *Presented by M. Adolphe Lion.*

14 pottery vessels of the Han period, said to have been found near Changte, Honan. *Presented by Mr George Eumorfopoulos.*

Bowl of green Chün ware, Sung dynasty. *Presented by Mr William King.*

Set of seven Chinese bronze weights. *Presented by Mr O. C. Raphael.*

#### ETHNOGRAPHY.

Two pottery pipe bowls, from the Yorogo, bought in Boula Tanga market, near Zoarungu, Gold Coast. *Presented by Capt. R. P. Wild.*

Four wooden masks, a slit gong with carved head, a bowl with a figure pedestal, and a wooden trumpet, from the Bamileke tribe, Cameroons under French Mandate.

Old iron fetters used for slaves and lunatics, dug up in the compound of the Emir of Katsina, about 1930. *Presented by Mr G. P. Bargery.*

A silver bowl, bearing the arms of Peru, and with a handle in the form of a llama. *Presented by Mr I. S. Falcke.*

A Mandingo loom with spools of dyed cotton from Sierra Leone,

black pottery from the Gold Coast and Abeokuta, Southern Nigeria, a Tuareg spear and a chief's staff with brass head from the Munshi, Northern Nigeria.

Funerary vase in the form of a bat, from Oaxaca, Mexico.

A large series of stone arrow and spear heads, scrapers, knives, &c., from various sites near Regina, Saskatchewan, Canada.

A stone adze blade from Halifax Co., Nova Scotia, and a hide gun-case with beadwork ornament, from the Yukon. *Presented by Mr Harris Scott Longden.*

Pottery, baskets, and other ethnographical objects from Arabia, chiefly Najran. *Presented by Mr H. St J. B. Philby, C.I.E.*

A wooden roulette, used to ornament the base of large pots, by the Yoruba of Ijaiye Compound, Abeokuta, Southern Nigeria. *Presented by Mr K. C. Murray.*

An engraved stone pendant, an incised stone slab, a series of potsherds, and chalcedony arrowheads from Northern Argentina. *Presented by Mrs O. St J. Gebbie.*

A large series of photographic negatives of East African native tribes, chiefly from Kenya Colony. *Presented by Mr C. W. Hobley, C.M.G.*

Three crystal beads and a natural crystal, found at a depth of about three feet on a farm at Kpandu, Ho District; also three other crystal beads and pierced quartz 'currency' stones, from various parts of the Ho District, Togoland under British Mandate. *Presented by Capt. C. C. Lilley.*

A skin bag embroidered with quillwork representing thunderbirds and snakes, and a beaded skin belt from the Plains Indians of North America; also a coco-nut scraper from East Africa and pottery from the Basuto, South Africa.

An archaeological series consisting of bone fish-hook barbs and other objects, from various sites in New Zealand. *Presented by Dr H. D. Skinner.*

A series of ancient pottery vases from Colombia, a carved wooden milk-pail, Zulu, a wooden cup, BaYaka, from the Belgian Congo, and steatite pipe-bowls, probably Bechuana, from South Africa.

A series of ancient Chibcha gold ornaments, excavated in the Cauca Valley, Colombia.

## COINS AND MEDALS.

10 varieties of the electrum 50 litra piece of Syracuse of the middle of the fourth century B.C. *Presented by Mr J. A. Spranger.*

Nine rare bronze coins of North Africa and Spain of the third century B.C. to the first century A.D. *Presented by Mr Gilbert Askew.*

6 silver coins of South Italy and Sicily of the fourth century B.C. *Presented by Mr W. R. Gourlay, C.S.I., C.I.E.*

6 silver and 13 bronze coins of the early Roman Empire. *Presented by M. Paul Tinchant.*

A gold dinar of the Moghul Emperor Humayun, one of the earliest Moghul gold coins of India. *Presented by Mr J. B. Howe.*

2 gold and 382 bronze and very debased silver coins of the Roman Empire found at Richborough. *Presented by H.M. Commissioners of Works.*

A rare XVIIIth-century silver token, a shilling of George III countermarked for 'Bradford Workhouse'. *Presented by Mr John Maxwell.*

*The Corpus Nummorum Italicorum*, Vol. XVI, dealing with the Roman coinage of the Popes from 1572 to 1700. *Presented by the author, H.M. the King of Italy.*

## EXHIBITIONS

**P**REHISTORIC Antiquities.—Special exhibitions of newly discovered or otherwise topical material have been continued, and since the last Report (*B.M.Q.*, x, p. 184) the following have been displayed at the top of the Main Staircase, in the Department of British and Medieval Antiquities. A collection of small bronzes from the Ordos Desert (between the bend of the upper Huang-Ho or Yellow River and the Great Wall of China), dating from the last three centuries B.C., was lent by Mrs Dagny Carter. They illustrate the animal-style that spread from the Eurasiatic Steppes eastward into China and westward to Central Europe; and British Museum specimens have been already published in the *Quarterly*, vol. iii (1929), 97-9, and the *Antiquaries Journal*, x (1930), 1-23. A model of the excavations undertaken by Mr W. J. Varley, F.S.A., at Eddisbury camp, Cheshire, was accompanied by finds of the Early Iron Age

dating the erection of the hill-fort, and by Roman and post-Roman material showing subsequent occupations. Mr Leslie Armstrong, F.S.A., lent the results of his excavations in Pin-Hole Cave, Creswell Crags, and presented his finds in Mother Grundy's Parlour, a cave in the same Derbyshire valley, which was evidently a favourite site in the palaeolithic Cave-period. A gravel-pit between Rainham and Upminster, Essex, has yielded an astonishing variety of antiquities, and Mr G. T. Carter lent a selection of palaeolithic implements, Bronze Age and Roman pottery, and Anglo-Saxon relics, including two glass drinking-horns, from this site. Lt-Commander K. R. U. Todd, R.I.N., exhibited an instructive series of palaeolithic implements from a stratified deposit excavated by himself on the island of Salsette, north of Bombay, furnishing useful parallels to the European sequence. The Trustees are indebted to the above exhibitors for their collaboration, and to amateur photographers who supplemented the official collection of photographs illustrating monumental art of later Anglo-Saxon times, in the Iron Age Gallery.

#### RECENT PUBLICATIONS

**D**URING the past twelve months six further volumes, numbers XIV to XIX, of the new edition of the General Catalogue of Printed Books have been issued to subscribers. These volumes carry the letter B from the heading *BEOWULF* to the beginning of the heading *BLACK*. Three of the volumes (XVI to XVIII) are devoted to the heading *BIBLE*. Vol. XVI contains the entries for the text of the complete Bible and the Old Testament, Vol. XVII the same for the New Testament, and Vol. XVIII the Appendix of literature relating to the Bible, with a series of Indexes. A limited number of sets of these three volumes are available to non-subscribers at the price of £12.

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